WHAT DIGITAL CAMERA

March 2006 Issue No.107 £4.20 (UK)

WHAT TO BUY... AND HOW TO USE IT

Open Wide
John Freeman's tips for shallow depth of field

Kodak EasyShare V570
World's first twin-lens digicam tested

Cell mate
Pro tips for better Camera Phone pics

SOFTWARE

Aperture & Lightroom
New pro workflow software from Apple and Adobe reviewed

Photoshop Surgery
Fantastic techniques for great blemish-free portraits

Canon 5D V Nikon D200
Which is best?

THE BIG TEST

PLUS! Six of the latest flatbed scanners compared

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WHAT DIGITAL CAMERA

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WELCOME...

...to our packed March issue. This month we pit the two latest middleweight enthusiast SLRs against each other. Both the Nikon D200 and Canon EOS 5D are highly desirable in their own right, and have received great reviews in WDC, but our task this month is to find out which one is the best.

We've also tested Kodak's groundbreaking new twin-lens V570, brand new RAW processing software from Adobe and Apple, and a selection of flatbed scanners.

If you're more interested in technique we've got more of it than ever, as John Freeman shares his tips for great shallow depth of field effects and Philip Andrews explains how to remove freckles and wrinkles in your portraits to create perfect skin tones. With camera phones being used more than ever we've asked two top pros for their tips on getting the best out of them. And if you're looking for a wet-weekend project, try our fun joiner technique on page 76. See you next month.

Nigel Atherton
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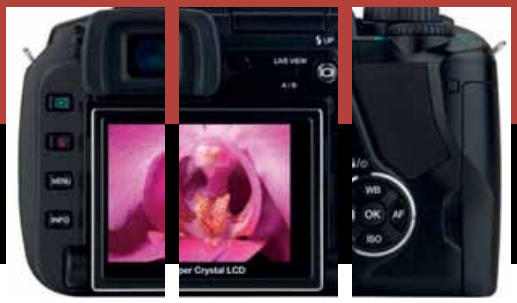

MONITOR news

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CAMERA NEWS

Olympus Launches its *Spring Collection*

E-330 DSLR incorporates the world's first continuous live view LCD

The 7.1MP Olympus E-330 is the fourth DSLR to be built using the FourThirds mount. A continuous live view enables the scene to be relayed on the 2.5in LCD, so users don't have to use the viewfinder. Olympus has achieved this by incorporating two sensors into the TTL optical porro design, each enabling a different live view mode.

To capture shots from tricky angles, the 215,250-pixel LCD screen tilts and swivels. HyperCrystal technology also provides 160° viewing angles and fast response times.

Olympus claims that the newly-developed live Metal Oxide semiconductor (MOS) sensor includes an enlarged photo-sensitive area, providing superlative images with low noise, even at high ISO settings, along with low power consumption. Olympus's Supersonic Wave Filter protects the sensor from dust and dirt.

Other features include: RAW shooting, 20 scene modes, depth of field preview, one-touch white balance, ISO 1600 and 3fps continuous shooting.

The E-330 comes in a kit with a Zuiko Digital 28-90mm (35mm equiv) f/3.5-5.6 lens.

Fans of fashion compacts may like three additions to the mju range; the weatherproof **mju 700 and mju 810,** and the **mju 720 SW**, which is waterproof up to 3m and features a shockproof body to 1.5m.

All can attain a sensitivity of ISO 1600 at maximum resolution, while BrightCapture Technology is designed to improve visibility in low-light conditions, enabling the LCD to be 400x brighter than conventional screens. The mju 810 incorporates a Digital Image Stabilisation Edit function, which uses a Gyro Sensor to rectify the effects of camera shake.

For enthusiasts the **SP-320** features full manual mode and 25 scene modes.

Targeting newcomers to photography, five compacts have been added to the FE range, retailing for under £200. Each promises hassle-free photography; utilising a 'one button, one function' design and all feature scene modes.

Konica Minolta *Withdraws from Camera Market*

An increasingly competitive market, coupled with worsening profits, have led to Konica Minolta announcing its withdrawal from the camera business.

The company said: 'In today's era of digital cameras, where image-sensor technologies such as CCD is indispensable, it became difficult to provide timely competitive products'.

On March 31st the company will transfer some assets related to its digital SLRs to Sony, who will continue to develop digital SLRs based on and compatible with the Dynax mount system. This will enable existing owners of Konica Minolta lenses to be able to continue using them.

Konica Minolta will continue to '...concentrate on its core business technologies field, and its strategic optics and display devices field.'

Customer service for Konica Minolta, Konica and Minolta brand film cameras, digital stills cameras, lenses and accessories will be taken over by Sony from April 1st.

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Casio's *Slim Duo*

Casio is extending its EXILIM range with the EX-Z600 and EX-S600; slimline 6MP compacts, which incorporate brighter LCDs to aid visibility.

The **Z600** includes the new Rapid Flash function, which captures a sequence of three photographs a second to reduce camera shake.

Casio's Anti-Shake Digital Signal Processor (DSP) is designed to reduce blurring caused by camera shake and features on both models. Auto Macro automatically swaps between macro and autofocus mode, while Quick Shutter enables quick and easy focusing.

The EX-Z600 has 32 BESTSHOT modes, and the **EX-S600** has 34. Both use Casio's SUPER LIFE Battery; the EX-Z600 can capture 550 photos from a single charge and the EX-S600 300.

Casio claims fast performances, including 0.9sec from power on to first shot and a 0.005sec shutter lag for the EX-Z600 and 0.007 for the EX-S600.

Other features include: 640x480 30fps VGA movies, while Revive Shot mode restores faded colours of copied old photographs.

Samsung *Debuts SLR*

Following news last October that Samsung and Pentax would jointly develop DSLRs, Samsung has announced the 6MP CCD GX-IS, which has a Pentax KAF mount.

Utilising a compact and lightweight body, the GX-1S's design and layout is similar to Pentax digital SLRs such as the *ist DL.

Compatible with all existing Pentax digital SLR lenses the GX-1S will use the new Schneider Kreuznach D-Xenon lens system.

Offering continuous shooting at a rate of 2.8fps for eight JPEGs, the camera includes 11-point auto focus and a maximum ISO of 3200.

The viewfinder incorporates Pentaprism technology and provides a 95% field of view, while focusing modes include AF Single, manual and continuous AF.

New Cameras *at a Glance*

CAMERA	PRICE	MP	LENS	LCD	SHUTTER	AVAILABILITY
Olympus FE-160	tbc	6MP	2.8x	2.5in	1/2-1/1000 sec	April
Olympus FE-150	£160	5MP	3x	2.5in	1/2-1/1000 sec	April
Olympus FE-115	£120	5MP	2.8x	1.5in	2-1/2000 sec	Spring
Olympus FE-130	£140	5.1MP	3x	2in	4-1/2000 sec	March
Olympus FE-140	£170	6MP	3x	2.5in	4-1/2000 sec	March
Olympus SP-320	£230	7.1MP	3x	2.5in	15-1/2000 sec	April
Olympus mju 720 SW	£300	7.1MP	3x	2.5in	4-1/1000 sec	March
Olympus mju 810	£330	8MP	3x	2.5in	4-1/1000 sec	March
Olympus mju 700	£230	7.1MP	3x	2.5in	4-1/1000 sec	March
Olympus E-330 (kit)	£900	7.1MP	FourThirds	2.5in	60-1/4000 sec	March
Casio EX-S600	tbc	6MP	3x	2.2in	4/1/2000 sec	February
Casio EX-Z600	tbc	6MP	3x	2.7in	1/8-1/2000 sec	March
Samsung GX-1S	tbc	6MP	Pentax KAF	2.5in	30-1/4000 sec	March

Snap *Shots*

LEXAR PROFESSIONAL MEMORY CARDS

Lexar has added high-speed CompactFlash and Secure Digital cards to its flash memory line-up.

Designed for use with digital SLRs, the Professional Series cards are speed-rated 133X with a minimum write speed of 20MB a second. Lexar's Write Acceleration Technology enables supported cameras to exchange and store images more quickly.

Photo recovery program Image Rescue 2.0 and a USB 2.0 card reader is supplied with each card. Find out more at **www.lexar.com.**

SONY 8GB MICROVAULT PRO

The Sony 8GB Microvault Pro one-inch hard disk plugs into the USB port of a computer, through an attached 'swivel' connector.

About the size of a business card, the 8GB drive costs around £136 (199 euros). For more information log onto **www.sony.co.uk** or call 08705 111999.

SECURE DATA TRANSFER

The Integral USB 2.0 SPLASH Drive is available in five colours and capacities ranging from 128MB to 2GB. Featuring USB 2.0 transfer, Security and Zip compression software compatible with Windows, it enables users to securely protect data when being transferred between computers.

Each flash drive includes a water-resistant rubberised casing, a blue LED read/write indicator and key chain. The device is available from IT resellers including Maplin and PC World Business, the 512MB flash drive costs around £49.99.

LEADING CELEBRITY PHOTOGRAPHER TO TALK AT SEMINARS

Celebrity wedding photographer Joe Buissink will be speaking at a series of seminars being held by Graphistudio and the Society of Wedding and Portrait Photographers (SWPP).

Buissink has photographed over 40 celebrity weddings, including those of Christian Slater and Jennifer Lopez.

The seminars are taking place across the UK and Ireland from March 8-19th and they cost £60, or £40 for SWPP and BPPA members. For more information log onto **www.swpp.co.uk** or call 01745 356 935.

KODAK'S DIGITAL SALES OVERTAKE ITS FILM SALES

Sales of Kodak digital products have overtaken those of traditional products for the first time.

Kodak has announced a 12% rise in revenue in its fourth quarter, incorporating a 45% rise (to $2.674 billion) in the sale of digital products and services, with digital sales accounting for 54% of last year's total revenue.

In the fourth quarter Kodak saw a 95% increase in sales of EasyShare printing docks; a 65% increase in the sale of home-printing products and inkjet media; and a 41% increase in consumer digital capture sales, incorporating digital cameras, Kodak Picture Maker kiosks and related media.

MICROFIBRE LENS CLOTH

Sigma has introduced a cloth suitable for cleaning digital lenses.The cloth utilises a triangular knitting structure, designed to remove fingerprints, oil and dust, as well as absorbing water.

The cloth is available now priced £5.99. Log onto **www.sigma-imaging-uk.com**.

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ACCESSORY NEWS

Sigma 17-70mm Macro

Sigma has announced a new optic designed specifically for use in digital cameras, the 17-70mm f/2.8-4.5 DC Macro lens.

Suitable for DSLRs with an APS-C sensor, the lens has a maximum magnification of 1:2:3 and can focus 20cm away from the subject throughout the zoom range.

Constructed from 15 elements in 12 groups, the lens weighs 455g with a compact diameter of 79mm and length of 82.5mm.

Sigma claims that a new lens design and multi-layer coating help to produce images with reduced flare and ghosting, while the Special Low Dispersion lens (SLD) and two aspherical elements correct aberrations.

Fast autofocusing is promised from the inner focusing system, which stops the front of the lens rotating – enabling the use of polarising filters and petal lens hoods.

The Sigma 17-70mm f/2.8-4.5 DC Macro lens costs £269.99. Find out more at **www.sigma-imaging-uk.com** or call 01707 329 999.

Epson Stylus RX640

The all-in-one Epson Stylus RX640 allows you to print from memory cards using the built-in slots, from a Bluetooth-enabled device or from a PictBridge-compatible camera.

Users can also print onto CD/DVDs and preview their photos on the 2.5in Photo Fine colour LCD monitor. To produce optimum prints the RX640 includes Epson's PhotoEnhance technology, which detects the type of image and automatically adjusts brightness and contrast. For portraits, the face is brightened and the contrast softened, while the contrast is increased for landscape shots.

The 3200x6400dpi matrix CCD scanner includes a built-in transparency unit for positive and negative scans. Easy Photo Fix removes dust, scratches and dirt, as well as restoring colour to scans.

The Epson Stylus Photo RX640 will retail for £229. Find out more at **www.epson.co.uk**.

Fujifilm dye sub

Aimed at professionals, the ASK1500 is Fujifilm's first dye sublimation thermal transfer printer.

Capable of producing prints in a range of sizes up to 6x9in, it utilises 24-bit gradation, producing high-quality prints using 16.7 million colours. Its portability enables it to be used on-location.

Darren Peake from Fujifilm says: 'The ASK100... offers affordability and genuine flexibility without compromising quality and speed.'

Compatible with Windows PCs, the printer offers simple front and top paper loading and a roll-feed mechanism to help prevent paper jams.

Log onto **www.fujifilm.co.uk** for more information.

HP's Wireless Printers

The HP Deskjet 6980 and Deskjet 6940 are HP's latest 4800dpi high-performance photo printers.

Both devices include wired Ethernet, enabling them to be shared between up to five computers. The Deskjet 6980 also offers WiFi for networking and wireless printing, while SecureEasy Setup enables network connection in less than 10 minutes.

Capable of producing standard and panoramic prints, the pair include HP Viera inks designed to resist fading for generations.

Clocking print speeds of 27ppm(colour)/36ppm(b&w) both include an optional 250 sheet paper tray, and two-sided print accessory. The printers enable six-ink colour printing, with the purchase of the HP 348 Photo or HP 100 Grey Inkjet cartridges.

Available in March, the HP Deskjet 6980 costs £129 and the HP Deskjet 6940 will be £99. Find out more at **www.hp.com/uk**.

Looking to bag a bargain? *Turn to Word on the Street on page 136 for this month's best retail deals*

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The Epson Stylus Photo RX620 gives you all the flexibility of an all-in-one photo printer, scanner and copier but without sacrificing any of the quality. Now you can scan, retouch, restore, print and archive your old photographs and negatives just as easily as your new digital ones. So every image you've ever captured can now look its best and last longer too.

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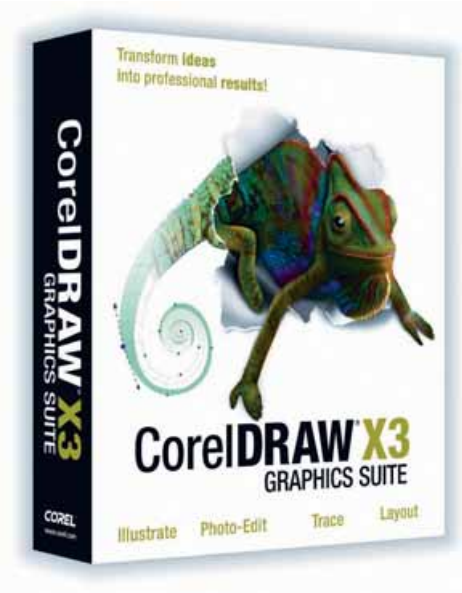
SOFTWARE NEWS



Corel *Draw X3 Graphics Suite*

Suitable for digital photographers, small business users and design professionals, CorelDRAW X3 Graphics Suite has more than 40 new and improved features.

Corel says it has taken customer feedback into account to tailor the package to suit users needs, with fast, easy-to-use tools aiding productivity.

Corel PowerTRACE converts bitmaps into editable vector graphics. The Image Adjustment Lab has manual and automatic controls for improving colour balance problems; and, for quick reference, the user can create snapshots of each change made.

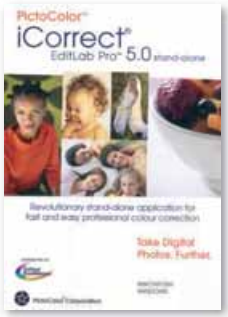
The enhanced Interactive Fit Text to Path is useful for creating logos and quickly attaches text to a path. The Hints Docker offers guidance on using the tools and includes a selection of hints and tips, and the Cutout Lab includes new Add Detail and Remove Detail buttons.

The suite comprises CorelDRAW X3, PHOTO-PAINT X3 and Pixmantec RawShooter Essentials, and includes 10,000 clipart and digital images.

CorelDRAW Graphics Suite X3 costs £386 and £100 for the student and teacher edition. Owners of CorelDRAW (and selected Corel products) can upgrade for £175.

Visit **www.corel.co.uk/cdgsx3**.

iCorrect *Editlab Pro 5.0*



PictoColor has announced the latest version of its colour correction Photoshop plug-in, iCorrect EditLab Pro 5.0.

New features include automatic black & white conversion and automatic sepia toning, for artistic effects.

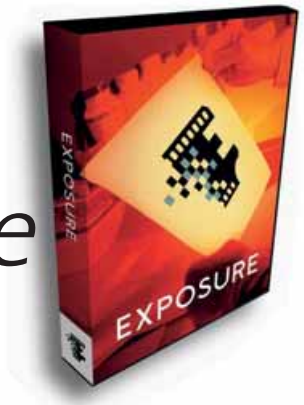
EditLab Pro 5.0's b&w conversion and toning feature retains colour information, enabling users to make more precise adjustments based on the hues. A new sharpening and noise removal feature can be applied at the same time as colour corrections, speeding up the workflow.

Other features include custom neutral balance controls for defining neutral colours; black, white and grey points for altering the tonal range and contrast, saturation and brightness tool for correcting exposure.

Memory Colours are preset for skin, foliage and sky, while IIC input profiles can be created, edited and applied.

Compatible with both Windows and Mac platforms, you can download it from www.pictomarketplace.com for £56 ($99.95). Existing users can upgrade for £40 ($69.95).

Alien Skin *Exposure*



Photoshop plug-in Exposure is designed to simulate film. A selection of presets replicate the effect of current and discontinued colour and mono film stock, including Velvia, Ektachrome and Kodachrome.

Instead of adding harsh noise it replicates grain in the shadow, mid-tone and highlight areas. Even distinct grain like Ilford 3200 Delta and Ektachrome EES.

Push processing, cross processing and glamour portrait softening – all studio and darkroom effects – can also be applied to images.

Alien Skin claims that the plug-in simplifies workflow, enabling the dynamic range, softness, grain controls and colour to be adjusted. Curves editing includes high-level contrast, shadow and highlight tools, while colour and saturation can also be adjusted.

The interface includes a preview split screen, before and after buttons and enables unlimited undo/redos.

Retailing for around £112, log onto **www.alienskin.com**.

iView *and Alamy Combine*

iView Multimedia and stock photography library Alamy have joined forces to release the Alamy Wizard; a time-saving way for pro photographers to market their digital photographs.

Available as a download for use with iView MediaPro, the Alamy Wizard combines the tagging and cataloguing systems used by both companies, speeding up the process to three steps.

The Wizard works by collating the photos required for submission into a text file called 'Package Index txt,' the pictures are then burnt to disk and sent to Alamy in the usual way. The photographer then logs on to the Alamy website and goes to the 'Prepare images for sale' section. Once the images are on the website, he or she can then email the 'Package Index txt' file to the following email address: memberservices@alamy.com.

Alamy Wizard is available free to all iView MediaPro users. Download it from **www.iview-multimedia.com/product/alamywizard.jsp.**

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Outer protection for your inner vision.

After a 20 year career in photojournalism (he was a 5-term President of the White House News Photographers Association), Kevin founded Blue Pixel, America's Digital Experts, to teach digital photography. Today, he's shooting reality TV and is lead photographer of the EcoChallenge adventure race.

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PEOPLE & PICTURES

Picture Credit @ Barry Lategan

Olympus *Inheritance*

The work of 22 of Britain's most prominent photographers, including the late Lord Lichfield, is on show at the Olympus Inheritance Exhibition, touring the UK this spring.

This major exhibition spans a range of genres including city landscapes by David Bailey and backstage shots of Oasis by Jill Furminovsky, all taken using the Olympus E system SLR.

Full dates are: February 28th - March 3rd Reading College; March 7th - March 12th Bournemouth University; March 14th – March 19th University of Wolverhampton; March 21st – March 26th Nottingham Trent University; March 28th – April 2nd Blackpool and The Flyde Photographic College.

Contact Olympus on 020 7253 2772 or email **info@olympus.uk.com**.

World Press *Photo 2005*

Canadian photographer Finbarr O'Reilly has won the 49th World Press Photo of the Year 2005.

Over 4,448 photographers from 122 countries submitted 83,044 pictures into the competition, which is the most prestigious annual press photo contest in the world. O'Reilly's winning photograph was taken in Tahoua, north west Niger and shows the emaciated fingers of a young child, pressed against the lips of his mother.

James Colton, chair of the jury, commented: 'This picture has haunted me ever since I first saw it two weeks ago. It has stayed in my head, even after seeing all the thousands of others during the competition. This image has everything – beauty, horror and despair. It is simple, elegant and moving.'

Picture credit: Finbarr O'Reilly, Canada, Reuters

COMPETITIONS

Times/Tabasco
Young Photographer of the Year

Clara Molden

Open to anyone between the ages of 19-25, a six-month contract with the Times is up for grabs, won last year by Clara Molden. Entrants must not have previous experience on a national newspaper and will need to be available to take up the placement from August. The closing date is midnight March 3rd. Find out more at www.timesonline.co.uk/youngphotographer

Bence Mate, The Wildlife Photographer of the Year competition, organised by the Natural History museum and BBC Wildlife Magazine

Shell Wildlife
Photographer of the Year

Enthusiasts and professionals of all ages have until March 31st to enter the world's longest-running wildlife photography competition, and win a share in a £15,500 prize fund.

For the first time, photographers can enter online.

For a list of competition rules, or to download an entry form, visit www.nhm.ac.uk/wildphoto or call 020 7942 5015.

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Ask *Huey*

Colour Confidence has been appointed UK distributor of a series of new Pantone/Gretag Macbeth monitor calibration devices.

Huey has been designed to provide a calibration device for the photo hobbyist. It can be adjusted depending on what the monitor is being used for, be it playing games, or using the internet. It also automatically corrects the monitor to suit changes in room lighting.

For those who want increased controls, Eye-One Display LT offers more advanced tools and includes a wizard to provide quick and accurate monitor calibration, while Eye-One Display 2 offers additional control over the gamma and white point settings.

The three products are the first to have been developed following a partnership between Pantone and GretagMacbeth.

Compatible with Windows and Macintosh computers, all products are available now from **www.colourconfidence.com**. Huey will cost around £69, Eye-One Display LT £131.60 and Eye-One Display 2 will be £194.

Call 0800 977 4167 to find out more.

Vosonic *VP6230*

Store and view digital photographs, music and video with the latest multimedia device from Vosonic.

Available in capacities of 40GB, 60GB, 80GB and 100GB, the V6230 supports 13 types of memory card including: SecureDigital, CompactFlash and Memory Stick, through three card slots.

Pictures and video can be displayed on the 2.5in TFT LCD, which also provides menu information. Create JPEG slideshows with music that can be viewed on television, using the Photo to Display function.

The 2.5in hard drive can utilise varying spin speeds (installable before purchase) of 4200, 5400 and 7200.

Available through **www.vtec.co.uk**, it costs £266 for 40GB, £272 for 60GB and £278.50 for 80GB and £289 for 100GB.

Vital Statistics

UK PHOTO PRINT MARKET SINCE 2003, AND PROJECTED MARKET FOR 2006 INCLUDES HOME, IN-STORE AND ONLINE PRINTING.

	2003	2004	2005	2006
Digital Prints* (million)	265	525	904	1,166
Growth	98%	72%	29%	
Analogue Prints (million)	3,182	2,416	1,779	1,244
Growth	-24%	-26%	-30%	

Source: Understanding and Solutions www.uands.com

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John Freeman shows how to use shutter speeds creatively

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Best Shot *Selector*

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Ian *Westlake*

From: Nottingham

IT specialist Ian took up photography in mid-2004. He had just given up motorbikes as a hobby and 'was looking to fill my time'. Having always been interested in landscape photography, he decided to try it out. Ian uses a Canon EOS 300D.

ATTENBOROUGH NATURE RESERVE

DETAILS: Canon EOS 300D, 17-85mm lens, 1/6 sec @ f/22, Cokin ND grad filters

IAN SAYS: The reflection on the lake and setting sun were nice, but I wanted a bit of foreground interest; step forward my faithful photography companion to sit on a piece of drift wood

WE SAY: *Lovely, tranquil image, and great use of the dog as a prop!*

www.adobe.com
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SENNEN COVE STEPS
DETAILS: Canon EOS 300D, Canon 17-85mm, 1/3 sec, f/22m, ISO 100 Cokin P121S and P121L ND grad filter
IAN SAYS: I liked the sweep of the steps leading to the sky and the way the grass pulls you into the scene

WE SAY: *Great light, and a bold composition which leads the eye nicely into the shot*

IAN WINS: A COPY OF ADOBE PHOTOSHOP CS2

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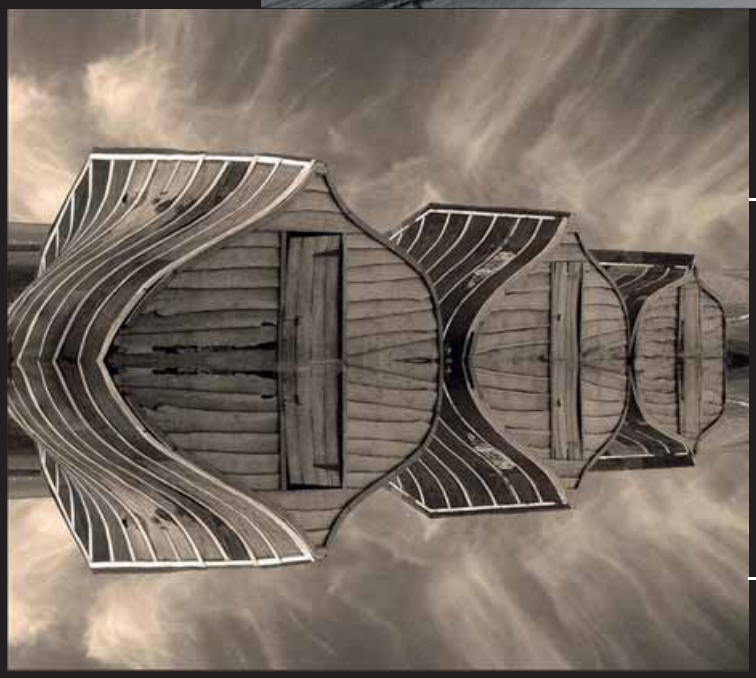

ALNMOUTH BEACH GROYNES
DETAILS: Canon EOS 20D, Sigma 15-30mm, 1/100 sec, f/12
KEVIN SAYS: *Alnmouth Beach in north Northumberland, I have replaced the sky.*

WE SAY: *A very graphic image in which the diagonal sweep of the groyne meets the diagonal streaks in Kevin's well-chosen sky.*

UPTURNED BOATS
DETAILS: Canon EOS 10D, Sigma 15-30mm lens, 1/125 sec, f/8
KEVIN SAYS: *These boats are a feature on Holy Island (Lindisfarne). I copied the photo, turned it upside down, then turned it horizontally.*

WE SAY: *Photoshop tricks like this don't always work but it worked spectacularly well here.*

Kevin *Temple*

From: Northumberland

I am 58, live in Alnwick, Northumberland and have been interested in photography for most of my life. Landscape photography is my bag but I also like photojournalism, portraiture and I enjoy using Photoshop. Digital photography, in my view, is the most important improvement to photography since the invention of the camera. There is no doubt that it has revived photography.

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DUNSTANBURGH CASTLE

DETAILS: Canon EOS 20D, Canon 100-400mm, 1/160 sec, f/8

KEVIN SAYS: *Dunstanburgh Castle, about a mile from Craster in north Northumberland. I changed the sky because it was too bland.*

WE SAY: *Harsh sunlight can be a problem for landscape photographers but Kevin's clever treatment here has overcome that.*

SEAGULL FRENZY

DETAILS: Canon EOS 20D, Canon 100-400mm

KEVIN SAYS: *Taken towards Chathill in north Northumberland. It was shot handheld.*

WE SAY: *A simple image which relies on beautiful light for its impact.*

KEVIN WINS: A SUPERB EPSON STYLUS R800 PRINTER

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BARN OWL
DETAILS: Nikon D2X, 70-300mm, 1/125 sec, f/5.6, ISO 400
JOHN SAYS: *Taken at Lightwater Valley park near Ripon, north Yorkshire.*

WE SAY: *John has captured this owl in a contemplative mood. A dark background and tight crop ensures attention stays on the bird.*

ELECTRIC BLUE
DETAILS: Nikon D2X, 80-400mm, 1/60 sec, f/5.6, ISO 400
JOHN SAYS: *This bluetit was shot through glass on a line that supports my garden bird feeders and later placed in the scene. The greatest challenge was making the bird's feet look genuine.*

WE SAY: *Is he wearing fake feet? A flawless example of using a long lens with a wide aperture to pick out a subject from its surroundings.*

John *Booth*

From: Harrogate

Retired sales manager John took up photography five years ago. His first camera was a Minolta A1, which he later upgraded to a Nikon D70 and D2X. He loves wildlife pictures and aspires to be an accomplished landscape photographer.

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LAST PADDLE BEFORE BEDTIME
DETAILS: Canon EOS 20D, 25-135mm, 1/160 sec, f/14, ISO 100
IAN SAYS: *I wanted to capture the silhouette of the child and parents in the sea, with the pier in the background.*

WE SAY: *Perfectly captures the feel of a sunny day at the seaside.*

LONELINESS
DETAILS: Canon EOS 5D, 70-200mm, 1/125 sec, f/4, ISO 100
IAN SAYS: *This lady walks alone every day and I always stop to talk to her. This photo demonstrates the loneliness of old age.*

WE SAY: *What a contrast to the seaside picture above this one, but no less atmospheric.*

Ian *Lloyd-Graham*

From: Cirencester

Ian has been an avid photographer all his adult life, using a host of cameras (including 10x8in plate cameras) before going digital two years ago. His current kit is a Canon 5D, which he describes as 'amazing.' He loves landscapes and tries to photograph from a slightly different perspective.

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Want to see your work in print? Fancy winning yourself a tasty prize? Then send us your pictures! Our favourite images each month will be published in Best Shot Selector, and win one of the prizes shown below. The rest will be published elsewhere in the magazine or on our website gallery – potentially winning additional great prizes along the way.

>> BY POST Send no more than 20 TIFFS or best quality JPEGS, on a CD, to the address on the label above, enclosing a sheet of thumbnails for reference.

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Your Pictures *Images must be big enough to reproduce at a reasonable size. Make sure they're:*
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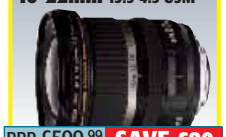

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BATTLING TOPS

THE BIG TEST

Canon 5D V Nikon D200

Two of the big camera announcements last year came from Canon and Nikon, with a pair of DSLRs that occupy the middle ground between consumer and professional. The Canon EOS 5D was the first to appear, with a 13 million pixel full-frame sensor, which got everyone hot and bothered when it was announced. You can now pick that camera up for around £2000, which isn't bad considering the next step up would set you back around £5000.

Nikon leaped into the fray at the end of December with the long-awaited D200. This model upped Nikon's pixel count to 10 million, all spaced perfectly evenly on a DX format sensor. This sensor is much smaller than Canon's but it still turned in a good performance in February's standalone test. Nikon also managed to keep the price down to a reasonable £1300.

Both cameras occupy the middle ground, but in quite different ways. Both performed well in their individual tests, but how do they fare in a side-by-side comparison? The full-frame sensor debate is unsettled: there are those who would argue that it is unnecessary in the digital age, and the smaller sensor is fine, especially if the size/resolution balance is controlled. But full frame does offer the advantage of wider lenses, larger pixels and therefore more dynamic range and higher sensitivities. There is also more chance of vignetting and loss of corner detail.

Of course there are other considerations when deciding between cameras, how they handle, their specification and of course the range of lenses and accessories you may already own. »

Two of the big guns introduced a pair of corkers last year, one offering a 10MP CCD and the other a full-frame sensor. But it's not all about the sensor, so which one deserves your hard-earned cash? Read on to find out...

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Nikon D200

The Features

The sensor is a newly-developed DX format CCD, designed to push the data quickly through the processor and onto the CompactFlash card. This results in an impressive 5fps burst of up to 37 JPEGs or 22 RAW files.

Cramming 10 million pixels into such as small space means smaller pixels of 6.05µm², smaller than those of the Canon – many compact cameras are around the 2.2µm² mark.

The D200 has a set of presets offering a choice of colour options including normal, vivid, softer, more vivid and monochrome. There's also a portrait option and custom setting in which you can adjust colour, hue, sharpness etc.

There's a choice of other custom options, a play through the menu reveals a raft of user and handling options, from changing buttons to defining new defaults for AF and metering and many more. You can save a up to four custom modes for different situations, such as landscapes or studio.

Unlike the Canon EOS 5D the D200 has a built-in flash, which is not usually incorporated in higher-end models. However, it is useful for small amounts of fill or if light levels are too low and you don't have another flash. The camera supports the Nikon wireless flash system, allowing wireless synchronisation of multiple supported flash units. There is also a PC socket.

NIKON D200 *Specifications*

MANUFACTURER:	Nikon
MODEL:	D200
PRICE (RRP):	£1299
CCD:	RGB CCD, 23.6 x 15.8mm; total pixels/ 10.92 million total/ 10.2 million effective/ max image 3872x2592
MAX PRINT SIZE:	19.36x12.96 inch @200dpi
LENS:	Nikon AF
SHUTTER SPEEDS:	30-1/8000sec & Bulb
ISO:	100-1600 & 1 stop boost HI-1
EXP MODES:	AP, M, P, SP, Custom
FLASH:	Built in GN 12m @ISO 100, hotshoe, PC socket
DRIVE MODES:	Single, continuous up to 3fps, continuous hi-speed up to 5fps
METER:	Colour 3D matrix II, centre-weighted average, 2% spot
WHITE BALANCE:	Manual, Auto, presets, Kelvin scale
FOCUS:	11-point AF, wide-area AF, dynamic AF, dynamic closest subject AF, dynamic group AF, single & continuous, AF illuminator
VIEWFINDER:	Pentaprism 95% coverage
MONITOR:	2.5in LCD, 230,000 pixels
CONNECTION:	USB 2.0, DC in, A/V
REC FORMAT:	JPEG, RAW (NEF), TIFF, RAW+ JPEG
FILE SUPPORT:	EXIF II, DPOF, DCR
VIDEO OUTPUT:	Still only
POWER:	Li-Ion, DC in
STORAGE:	CF I&II
OTHER:	AdobeRGB/ sRGB, Pictbridge
DIMENSIONS:	147 x 113 x 74mm
WEIGHT:	830g

** Features highlighted in red are better than the Canon 5D's*

The Handling

Nikon has to be applauded for the camera's design: the D200 is a good looking and sturdy camera with a pack of features, yet remains quite small and lightweight. The rubberised cladding feels secure, with the camera almost sticking to the hand. Layout is good and most of the essentials are within easy reach. To the uninitiated the camera's layout can appear intimidating, especially compared to the Canon's uncluttered look. But as ever, the fast access to common tools is useful and most of the camera's functions are one-touch (or rather two: press a button, turn a dial).

The camera's viewfinder is slightly smaller than that of the Canon's but they compare well in both brightness and viewfinder information. If you want it the Nikon also has an LED grid display, which is helpful for composition.

The LCD is reasonable with a bright menu system using large type. Meanwhile, the top LCD is the largest available on any camera, and is bright and clear.

The camera is a bit nippy too, with fast start-up and no humanly discernible shutter lag. The AF, particularly with the AF-S Nikkor 17-55mm f/2.8 G ED lens, that I used for the test is nicely spry, with near silent operation and speedy delivery, an improvement over the AF module of the D100 and D70.

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Canon 5D

The Features

Inside the 5D sits a full-frame, 35mm-sized CMOS sensor. The immediate advantage is that lenses offer the same field of view as they would on a film SLR, which is an advantage for wideangle lovers, if not telephoto, and easy for 35mm users to adapt to.

The theoretical advantage over the APS sensor is the pixel size. The pixel pitch of each is 8.2µm², roughly a third larger than the Nikon. This should mean better noise control, higher dynamic range and more. In practice, there are other variables which can add various problems, such as voltage leakage and heat etc. Despite the big files generated from the sensor, the EOS 5D can still push three JPEGs through the system every second for 60 frames.

The EOS 5D incorporates Canon's new Picture Style mode, a batch of preset curves to match shooting styles to subject matter: landscape, portrait, neutral, faithful, standard and monochrome. The monochrome set can also have 'filters' added, such as yellow and red, as well as sepia and blue tones to name but two.

In addition, the system allows for three user-defined 'styles'. Canon has more styles to download and add to the group from its website. If you prefer, you can change the style in the Canon RAW software. This adds more to the image functionality of the camera than the Nikon D200.

The configuration and customisation of the camera is more complicated on the Canon than on the Nikon, using a set of numbered options that is frankly baffling at first. As ever, you get used to it the more you use it, but I suspect a number of users will always struggle with certain handling foibles, when they could change them. The custom functions are also limited as you can only save one set.

The Handling

Canon has used magnesium alloy for the body and it feels pretty solid and robust, yet remains fairly compact. The body is wrapped in faux leather, which is more traditional than rubber but less comfortable.

The control layout is more sparse than that of the Nikon, with many buttons offering double functions. This works via the dual control dials. For example, you use the same button to change white balance and ISO. This takes a little getting used to, and I often used the wrong command dial to change the setting, but you do get used to it.

The large rear command dial is versatile and is used to change camera and menu settings, scroll through images and change the aperture in certain modes.

Camera modes are selected by a mode dial on the left of the camera, as opposed to Nikon's button-based system. I prefer this, and despite its price and professional status, the camera strangely still has an auto mode.

Like the Nikon, the Canon 5D is quick in operation and, while it has a slower continuous shooting mode, it offers a more sustained burst. In this respect it comes down to personal choice. But the AF system is fast, especially if you're using decent lenses, such at Canon's USM optics, which are needed to avoid vignetting.

CANON 5D *Specifications*

MANUFACTURER:	Canon
MODEL:	EOS 5D
PRICE (RRP):	£2500
CCD:	35.8x23.9mm CMOS 12.8 MP effective/13.3MP total
MAX PRINT SIZE:	21.84x14.56in at 200dpi
LENS:	Canon EF
SHUTTER SPEEDS:	30-1/8000 sec, Bulb
ISO:	100-1600
EXP MODES:	Auto, AP, M, P, SP, Custom
FLASH:	Hotshoe, PC sync
DRIVE MODES:	Single, continuous 3fps for 60 JPEGs/17 RAW
METER:	Evaluative, partial, spot, centre-weighted
WHITE BALANCE:	Six preset, custom, colour temperature, bracketing
FOCUS:	9-point AF: One shot, AI Servo, AI Focus, M
VIEWFINDER:	Pentaprism 96% coverage
MONITOR:	2.5in LCD, 230,000 pixels
CONNECTION:	USB 2.0, A/V
REC FORMAT:	JPEG, RAW, RAW+ JPEG
FILE SUPPORT:	EXIF 2.21, DPOF, DCF
VIDEO OUTPUT:	Still only
POWER:	Lithium-ion
STORAGE:	CF I&II
OTHER:	Adobe RGB, sRGB, PictBridge
DIMENSIONS:	152 x 113 x 75mm
WEIGHT:	810g

** Features highlighted in red are better than the Nikon D200's*

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Nikon D200

Canon 5D

Image Quality

Exposure: Looking at the RAW files, both cameras are capable shooters, with good consistent exposures throughout, though the Nikon records a slightly lesser exposure by around a third of a stop. Usefully both cameras also allow high quality JPEGs to be recorded simultaneously, which allows us to compare the processing. This is where the Nikon behaves slightly differently. If there is a lot of highlight area in the images the Nikon compresses the histogram in order to save them, resulting in darker images. Shadow detail is saved well, but the midtones need adjusting to bring the detail out and more highlight detail is recorded. In comparison, Canon's JPEGs are more print-ready, but there is more chance of the highlights blowing out.

At 1600, the smaller sensor of the D200 displays noise

The EOS 5D controls noise better, as seen in the shadow detail

Colour: This is a mixed bag – the Nikon is warmer in some instances, the Canon in others. Blues in particular are slightly more vibrant on the 5D, while neutral tones have a warmer look on the D200. Both models make a good job of controlling white balance, particularly in mixed lighting conditions using the auto white balance. Because of the slight underexposure, the Nikon produces more pleasant skin tones.

The D200 shows more warmth and handles highlight detail well

The cooler tones of the 5D are more neutral, and highlights are lighter

Noise and detail: This is one of the more interesting areas. Both cameras control noise very well, but we'd expect the Canon EOS 5D to win the battle. Certainly at high ISO ratings, the Canon wins out, quite easily, but at ISO 400, the 5D displays a tad more noise in shadow areas than the D200. Up to ISO 200 both cameras show similar noise levels, but the 5D is marginally better. It is interesting that the 5D has a tad more fringing in high contrast areas, but this may be due to the lenses. Both cameras show very good detail with the larger Canon sensor tipping the scales.

image samples *on the web*

Compare and contrast the results for yourself by downloading more comparative images on the What Digital Camera website. www.whatdigitalcamera.com and click on downloads

Image Quality Verdict: The two cameras are both very competent and produce excellent images. The Canon EOS 5D has the edge though, which is unsurprising thanks to the greater sensor area and larger pixels. Full frame really does make a difference. It's also worth bearing in mind that the smaller sensor of the Nikon also makes a difference to focus, with more depth of field available at the same focal length than the 5D.

Conclusion

Both cameras are exceedingly fine examples of camera engineering, and left me with mixed feelings. In terms of handling I prefer the Nikon D200, and the design is more aesthetically pleasing. The menu and button placement is also more ergonomic. The EOS 5D is still a fine camera to use, but I find it less intuitive.

In terms of results, it's close, but overall the fine details count and in that respect, the Canon 5D is the clear winner. There are areas where the Nikon has better performance but the good points of the Canon outweigh the bad minor points.

Ultimately the crux comes down the image quality, and the Canon 5D has it. Whether it's worth the extra £1000 is up to you, but if you're serious about your photography I'd be tempted to say it is.

HEAD TO HEAD WINNER CANON 5D

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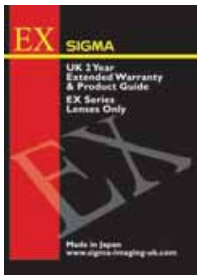
SIGMA

OUR WORLD

The morning catch delivers a feast for the eyes.
ED KASHI: Born in 1957 in New York. Earned a degree in photojournalism at Syracuse University. Photographed in more than 60 countries. Received numerous awards for a wide range of work. Photographs appeared in National Geographic magazine, among many other publications.
Photo data: SIGMA 15-30mm F3.5-4.5 EX DG ASPHERICAL lens, 1/125 second exposure at f9.

ED KASHI SHOOTS THE WORLD WITH A SIGMA LENS



A brilliant platter of fish seen in the dawn mist provides a catch for the discerning photographer as well as the diligent fisherman. The SIGMA super-wide-angle zoom lens opens all the way out to 15mm to capture the youth's cheerful smile shining through. Aspherical lens elements correct distortion and all types of aberrations, contributing to excellent optical performance. The lens is particularly designed to reduce the flare and ghosting that tend to occur when using digital SLR cameras. The DF (Dual Focus) mechanism helps ensure that autofocus is precise and easy to handle whilst a minimum focusing distance of 30cm/11.8 inches is available throughout the entire zoom range. A built-in petal-shaped lens hood is highly effective at shielding the lens from extraneous light.

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A new classic

introducing the Olympus E-500 Digital SLR

All but one of the digital SLR systems on the market today have one thing in common: they started life as 35mm film systems. The problem is that what works for film doesn't necessarily work for a digital sensor. This is why when Olympus first started work on a new digital SLR system we decided to build it from the ground up as a totally digital system.

It's all about the lens

The big problem is in the optics; put simply, a lens designed for film photography cannot, by definition, be optimised for the demands of a high resolution digital sensor. The Olympus E-System is the only all-digital SLR system on the market today, and has by far the largest range of digitally-optimised lenses , meaning every additional lens you buy is perfectly matched to your camera.

The SLR advantage

If you thought that digital SLRs (DSLRs) are just for professionals then you couldn't be more wrong, As more and more people are discovering, a DSLR represents a quantum leap in quality and versatility over even the best compact camera. From low-light capability to focus speed to the immense range of lens options on offer, there really isn't any comparison.

The new classic

We're very excited about the newest addition to the rapidly-growing E-System, the E-500.

The E-500 combines cutting-edge technology and breathtaking picture quality in an easy-to-use, ultra-compact and remarkably affordable package.

Put simply, the E-500 is the most powerful, most user-friendly camera in its class – and it's the lightest and one of the smallest too. From the moment you pick it up you'll be hooked.

Prepare to throw away any preconceptions about what an affordable DSLR means – the E-500 is a fully-featured, high-performance camera and features all the benefits of the acclaimed E-System, including the unique Supersonic Wave Filter dust removal system. We set out to make the best entry-level DSLR in the world and we think we've succeeded; there's no corners cut and no compromises.

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Welcome to the world's only *all-digital* SLR system

When you buy an SLR you don't just buy a camera, you buy a whole system. The E-500 is your gateway to a huge range of superb Zuiko digital lenses, from 14mm equivalent ultra-wide to 600mm equivalent super-telephoto. Each lens in the ever-growing E-System range is perfectly matched to the digital sensor, ensuring perfect results from corner-to-corner.

Key features

- Compact and lightweight design
- User-friendly control layout and menu system with detailed and simplified modes
- 8 megapixel Full Frame Transfer CCD
- Unique Supersonic Wave Filter
- Stunning high-resolution 2.5" HyperCrystal LCD
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The Ultimate Dust Buster

Every time you change the lens on a digital SLR dust can – and will – enter the camera body and end up on the sensor. The result: specks and spots on every shot. The E-500 features our unique Supersonic Wave Filter system in front of the sensor. The filter catches the dust and vibrates at over 35,000 times per second – effectively removing even the most stubborn dust spots from your sensor and from your pictures. Just another reason why more and more photographers are leaving the past behind and moving to the world's only all-digital SLR system.

Designed to be used

Pick up many cameras and you start to wonder if the designers have ever taken a picture themselves. The E-500 was designed from the start with the user in mind. This means menus that make sense and buttons that are easy to understand and operate, a wide range of automatic settings covering every imaginable shooting situation, and superb, stable handling.

And if you prefer a more hands-on approach you'll love the E-500's manual controls, with direct button access for all the important stuff, from ISO to white balance to focus mode and much more besides. It may seem like an entry-level camera, but the E-500 has the ability to grow with the user and has a feature list long enough to satisfy even the most demanding photographer.

Pick 'n' mix

The E-500 is available in a variety of lens kits to get you started (you can also buy the body on its own if you already own E-System lenses) :–

- ***Standard kit*** with 28-90mm equivalent lens and rechargeable battery pack, at around £600
- ***Double Zoom kit*** with 28-90mm and 80-300mm equivalent zooms and rechargeable battery pack, from around £650
- '***SE' kit*** with 35-90mm equivalent zoom lens, available exclusively at Dixons for around £499.

To find your nearest stockist and to find out more details simply visit www.olympus.co.uk or call on 0800 072 0070

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CANON EOS 1D MK II N

8 mega pixels

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www.whatdigitalcamera.com

back view

This is a large camera aimed at professionals. The new 2.5inch screen is one of the highlights; the small grey screen shows digital info

top view

Most of the camera's essential operational modes are chosen via the button grouping on the left. The LCD screen shows shooting info

side view

Heavy-duty rubber covers protect the camera's ports. The large battery is situated below and is retracted by a turning lock and release button

quick *specs*

- **SENSOR** APS-C 28.7x19.1mm CMOS, 8.2 MP effective
- **LENS** Canon EF
- **SHUTTER SPEED** 30 – 1/8000th sec & B
- **ISO** 100-1600 boost of 50 & 3200
- **EXP MODES** P, A, S, M, Custom, Picture Style
- **FLASH** Hotshoe/PC Socket
- **VIEWFINDER** Pentaprism 100% view
- **MONITOR** 2.5-inch LCD 230,000 pixels
- **OTHER** SD/CF, RAW, JPEG, 8.5fps 48 frames JPEG, 20 RAW, dual card recording
- **POWER** Canon Ni-MH
- **SIZE/WEIGHT** 156 x 158 x 80mm/1225g

up *against*

CHECK OUT THESE SIMILAR CAMERAS IN OUR PRICE COMPARISON BEFORE YOU BUY

NIKON D2HS
£2200

NIKON D2X
£2800

CANON EOS 1D MK II
£4700

buying *guide*

Turn to page 130 to use our extensive buying guide and we will help you choose the right camera at the right price.

Canon 1D MKII N

This new DSLR is an upgrade of the 1D MkII

£3050

Tested by *Jamie Harrison*

www.canon.co.uk

Normally a digital SLR would warrant a five-page review in WDC, but the latest Canon model is more of an upgrade than a major new model. Most of the features of the camera are intact, so for further reading of those, please refer to our review of July 2004. It is also worth pointing out that the RRP of the new camera is almost £500 cheaper than that of the original was at launch.

FEATURES

The first visible difference between this and the older model is the size of the LCD on the back of the camera. This has increased from 2in to 2.5in.

Another big change is the camera's burst rate. The original was always designed to be a camera for photojournalists, sports photographers and others who demand a fast and sustained burst rate. To this end, the EOS 1D Mk II N has seen an improved buffer memory performance. So the camera now offers 48 frame JPEG continuous shooting at 8.5fps, compared to the 40 frame rate of the EOS 1D Mk II.

In addition, the dual card slot can now save separate file formats to the individual cards. For example, in dual recording mode, you can save the RAW files to Compact Flash and simultaneously record JPEGs to Secure Digital media.

Other specifications are the same as the original, but a processing addition now includes Canon's Picture Style solution; see the test on page 22 for more on that.

DESIGN

Little has changed to the overall handling and design of the camera, with the exception of the larger screen. Canon professional models are built to last, and the 1D Mk II N is no exception. The tough, yet heavy, camera has an ergonomic design and fits the hands well, and includes a secondary shutter release button and control dial for vertical-format shooting. The ports, card slots and battery compartment are all secure and durable, ensuring the camera remains well protected and sealed in less-than-friendly environments.

No one expects a professional model to be as user friendly as a consumer SLR, and Canon's professional models have a few unique quirks. If you are new to the system you need to study the manual carefully. For example, to scroll through menus, you need to hold the menu button down to choose the appropriate sub menu, and hold the Select button as you scroll through each of those menus features. Consumer cameras are much more one-touch in this respect.

Professionals also need to access things quickly and the Mk II N has a plethora of buttons to allow this. However it's not always as intuitive as merely turning a dial and sometimes a pair of buttons may need to be pressed to get to where you want to go. When you know how it works, this isn't a problem.

PERFORMANCE

This is a fast camera. Start up times, the AF system, particularly the continuous AF servo, are all very

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CONTROL WHEEL
The large control wheel is at the heart of the camera and changes everything from aperture and menu items to AF points. It also allows image review scrolling

MONITOR
The enlarged 2.5" monitor is operated by holding the buttons and turning the large dial on the right. Press and hold 'menu' to switch menu screens; press and hold 'select' to scroll through the subheadings

LCD
The small, grey LCD displays file size, WB, folder and files. You can also switch between CF and SD cards here

specifications

MANUFACTURER:	Canon
MODEL:	EOS 1D Mk II N
PRICE:	£3050
SENSOR:	CMOS 8.2 MP effective, 8.5MP total APS-C 28.7x19.1mm 3504x2336pixels
MAX PRINT SIZE:	17.52 x 11.68-inch at 200dpi
LENS:	Canon EOS EF mount
SHUTTER SPEEDS:	30 – 1/8000 sec & Bulb
ISO:	100-1600 1/3 stop increments, extended ISO of 50 &3200
EXP MODES:	M, A, S, P, Custom, Picture Style modes
FLASH:	Hotshoe, PC socket
DRIVE MODES:	Single, 2 continuous 8.5fps over 48 JPEG, 20 RAW
METER:	21 zone TTL Evlauative, 13.5 % partial, 3.8% spot, multi spot, AF linked spot, centre-weighted
WHITE BALANCE:	Auto, 6 preset, 3 custom, colour temp
FOCUS:	45 point selectable AF, 1 shot, AI Servo
VIEWFINDER:	Pentaprism 100% coverage
MONITOR:	2.5in TFT LCD 230,000 pixels
CONNECTION:	USB 1.1, Firewire, AV
REC FORMAT:	JPEG, RAW, JPEG+RAW
FILE SUPPORT:	PictBridge, Canon Direct Print, EXIF, DPOF
VIDEO OUTPUT:	NTSC, Pal
POWER:	Canon Ni-MH
STORAGE:	SD/CF I&II
OTHER:	21 Custom Functions, sRGB, Adobe RGB
DIMENSIONS:	156 x 157.6 x 79.9mm
WEIGHT:	1225g

image *quality*

Optimum image quality is generally achieved at ISO 100, which is hardly a groundbreaking conclusion. However, Canon's CMOS sensor continues to perform well as the ISO is raised. Even ISO 800 displays very little noise, while the higher reaches produce more-than-acceptable results. Again this could prove vital to a photojournalist shooting in natural light and wanting usable results. Whether you like the Picture Style mode or not, it does provide a decent enhancement to JPEGs and will speed up the workflow in certain applications.

see more *on the web*

Download our 1D MkII N test images on our website

www.whatdigitalcamera.com

what we *think*

WHAT WE LIKE:
The image quality is excellent and the speed and buffer rate impeccable. The build quality can't be faulted

WHAT WE DON'T LIKE:
Expensive compared to the competition (Nikon D2HS)

impressive. Most impressive though is the continuous burst, with 48 frames rattling off in 10 seconds on a SanDisk Extreme II SD card. A minute's worth of shooting produces 123 images. One of the newer, faster cards would be expected to perform better.

'The MkII N has a plethora of buttons to access things quickly'

To help put these figures in perspective, imagine shooting a roll of 36-exposure film – you would need to change the roll after 7 seconds. Those extra 8 frames over the original 1D Mk II and the faster clearance of the buffer could make the difference to a pro shooting at the FA Cup.

VALUE

The extra features on the Mk II N probably don't warrant an upgrade from the older model for most people, and the Nikon D2HS has similar performance for a lower price. If you're buying for speed, though, and you've got Canon lenses, then the EOS 1D Mk II N is the only choice.

VERDICT

As an update to the original, the Canon 1D Mk II N is not a significant camera, and may not be worth the investment to some people. However, it is still a very nice camera indeed and one that continues to enhance Canon's legacy and reputation. **WDC**

the *scores*

FEATURES	Specifications, controls	19
DESIGN	Build, handling, ease of use	19
PERFORMANCE	Metering, focus etc	17
IMAGE QUALITY	Sharpness, colour etc	19
VALUE	Based on RRP	17

91%

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FUJIFILM FINEPIX F11 ZOOM

6 mega pixels **3 x zoom**

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back view

Hit the DISP/BACK button to view the last three photos alongside the live view, enabling you to compare and make changes

top view

Flick the switch to swap between Scene/Night, Automatic, Aperture/Shutter/Manual and Movie modes

side view

Only one connection point is found on the F11, which can be used for transferring pictures to a computer

WHAT DIGITAL CAMERA choice

Fujifilm F11 Zoom

Enhanced follow-up to one of Fujifilm's biggest hits

Tested by *Hannah Bouckley* **£299.99** www.fujifilm.co.uk

The F11 is the follow-up to the F10, an impressive camera that we named Consumer Compact of 2005. The F11 isn't so much a replacement, as an alternative for users demanding the stylish design and innovative features but with added flexibility.

FEATURES

Retaining the 6MP Super CCD HR sensor and fairly typical 3x optical (f/2.8-5) Fujinon lens, the camera's most notable difference from the F10 is the inclusion of Shutter and Aperture Priority modes. This makes the F11 one of the few models on the market to marry manual control with stylish looks. Alongside Program mode (labelled as Manual), the F11 includes a fully Automatic mode, and Portrait, Natural Light, Landscape, Portrait and Night scene modes.

The Real Photo Technology that so impressed with the F10 remains, offering a maximum sensitivity of ISO 1600 at maximum resolution (other manufacturers have yet to manage this). This means that the camera can capture pictures in low light without flash and not get excessive noise.

DESIGN

The F11 is well built and, while compact enough to slip into a bag, not as slim as some models. It feels comfortable to hold, with plenty of space for your thumb. Use the Function (F) button to adjust image size, ISO and colour mode, while other features are adjustable through the main menu. Fujifilm has increased the resolution of the 2.5in LCD from 115,000 to 153,000 pixels, making it easier to compose shots.

PERFORMANCE

Starting up in just over 1.5 seconds – and with shot-cycle times of 1.5 seconds for 6MP Fine images – the camera is fast. You can choose from multi, continuous and centre focus areas. Focusing performance is fine, if slightly slow at telephoto. Selecting High-Speed Shooting will reduce focusing times further, though this consumes more battery life. Macro performance has been improved: the F11 focuses from 5cm instead of 7.5cm. The battery performs well – I took more than 250 shots and the on-screen indicator still showed full capacity.

VALUE

With an SRP under £300, the F11 is good value considering the build and features on offer.

VERDICT

Fujifilm has made a super compact even better; very often 'fashionable' compacts don't offer control over the shutter or aperture. With the F11 you get performance, advanced low-light shooting and manual control, in an attractive package. **WDC**

quick specs

- **SENSOR** 1/1.7" (7.6x5.7mm) CCD, 6.3MP
- **LENS** 36-108mm f2.8-5.0
- **SHUTTER SPEED** 3-1/2000 sec
- **ISO** Auto, 80, 100, 200, 400, 800, 1600
- **EXPOSURE MODES** P, SP, AP, Auto, 5 scene modes
- **FLASH** 0.3m-6.5m (W)/ 0.3m-4m (T)
- **VIEWFINDER** n/a
- **MONITOR** 2.5-inch TFT, 153,000 pixels
- **OTHER** xD, USB 2.0, 640x480 30fps movies,
- **POWER** Lithium-ion
- **DIMENSIONS/WEIGHT** 92 x 58.2 x 27.3mm/ 155g

what we think

WHAT WE LIKE:
Addition of Aperture and Shutter Priority mode enables greater manual control. High ISO enables low-light shooting

WHAT WE DON'T LIKE:
Very little to fault, apart from occasional fringing and standard zoom range

the scores

FEATURES Specifications, controls	18
DESIGN Build, handling, ease of use	18
PERFORMANCE Metering, focus etc	18
IMAGE QUALITY Sharpness, colour etc	18
VALUE Based on RRP	17

89%

image quality

The jewel in the F11's crown is its noise-reduction system. Even at higher sensitivity levels, such as ISO 800, it produces fairly clean, noise-free pictures. Skin tones and colours are accurate, though in high-contrast scenes, pictures can be a bit overexposed with evidence of purple fringing.

The F11 can overexpose in high-contrast situations
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up against

OLYMPUS MJU 600

TURN TO OUR BUYING GUIDE ON PAGE 130 FOR INDIVIDUAL CAMERA SPECIFICATIONS

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KODAK EASYSHARE V570

5 mega pixels **5**x zoom

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front view

The unique twin lens set-up sits behind a sliding metal disk style lens cap that also covers the AF and exposure sensors

top view

The shutter release button sits in a line of controls with the movie button, favourites mode and scene mode button

side view

The SD card slot is kept beneath a locking hinged flap that requires fingernails to get access to it

WHAT DIGITAL CAMERA choice

quick *specs*

- **SENSOR** Dual 5MP CCD
- **LENSES** 23mm f2.8, 39-117mm f3.9-4.4
- **SHUTTER SPEEDS** 1/8-1/1400sec
- **EXPOSURE MODES** Auto, Landscape, macro + 20 Scene
- **ISO** Auto, 64-160
- **FLASH** Built-in, Auto plus 4 modes, GN 6.3
- **VIEWFINDER** None
- **MONITOR** 2.5in 210,000pixel LCD
- **OTHER** 640x480 @30fps Video, SD
- **POWER** Li-Ion cell
- **DIMENSIONS/WEIGHT** 101 x 49 x 20mm/125g

up *against*

CHECK OUT THESE SIMILAR CAMERAS IN OUR PRICE COMPARISON BEFORE YOU BUY

CANON POWERSHOT S70
£280

RICOH CAPLIO R3
£250

PANASONIC LUMIX LX1
£370

buying *guide*

Turn to page 130 to use our extensive buying guide and we will help you choose the right camera at the right price

Kodak V570

Kodak's unique twin-lens digicam means you can go super-wide as well as close up in a jiffy

£270 www.kodak.co.uk

Tested by *Joël Lacey*

Kodak's V570 is a new development in digital camera technology in that it combines two optical lenses in a single body. This is not new in camera terms full-stop, because a few film cameras in the 1980s and 90s did the same with a 35mm and 80mm lens; but what is unique is that it combines a zoom lens (39-117mm) with a proper wideangle lens of 23mm. Complex as this scheme may seem, it is easier to do this than try to fit a 23-117mm lens into a 20mm thick camera body.

FEATURES

As well as the twin lenses (which have maximum apertures of f2.8 and f3.9-4.4), the V570 has a 5MP chip, delivering a maximum image size of 2576x1936 pixels. There's a movie mode that produces 640x480 pixel movies at 30 frames per second, and 20 scene modes to complement the fully auto, landscape and macro modes (these last two not available with the ultra-wideangle lens).

Shutter speeds are 1/8-1/1400sec with the addition of long-time shutter speeds of up to 8 seconds. The V570 also features five white balance settings including automatic and a selection of saturation modes. Focusing is normally a wide area mode, but spot focus is also available. In normal focusing modes, the 23mm lens can focus down to 80cm and the zoom down to 60cm. In macro mode, the zoom lens gets as close as 5cm at wide-angle and 30cm at the tele end. On the metering front, there are three options: multi-point, centre-weighted average and centre-spot. The camera uses an SD card and has 32MB internal memory (of which 30MB can be used for image storage.

DESIGN

The Kodak is a delightful camera from both an aesthetic and a tactile point of view. The black and silver livery as well as the reassuringly solid feel add to the sense of quality. Controls are well separated and all have a positive feel to their operation. The only demerit is that the backplate buttons' text can be a little hard to read when the reflective dimpled plate on which they sit is not getting any direct light, but this is a minor issue. The 2.5 inch monitor is quick and responsive, as is the zooming of the lens and the focusing system. Despite the smallness of some of the controls, I was able, thanks to the controls' spacing, to use the camera while wearing gloves. User feedback can be tailored to your wishes, so you can have all the information you want up to and including a live histogram preview, or nothing at all on screen bar the sensor's image.

PERFORMANCE

The Kodak is a speedy beast, and this includes the provision of a burst mode that lets you shoot four full-resolution shots in about 2 seconds. I used the camera in a wide variety of conditions, and from a focusing and exposure point of view, there was very little to complain about in the 300-odd shots I took. The one fundamental problem this camera can be

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ZOOM ROCKER
The zoom goes directly from 23m to 39mm (unless digital zoom is engaged) and then in steps from 39-117mm. As well as providing the interim setting (albeit at an interpolated lower quality), digital zoom can extend the maximum zoom as well

JOYSTICK CONTROL
This control's functions alter depending on the mode you are in. In normal lens capture mode it controls focus modes (infinity and macro) as well as exposure compensation. It also changes the display parameters including live histogram preview and grid overlay

Although there are undoubtedly wrinkles in the performance of the V570's chip and image processor, I would say a fair empirical judgement of this camera is that I have printed and framed an A4 shot taken with it and put up on my living room wall. The Kodak V570 could, technically, have better noise control and it would certainly benefit from having the option of a faster top-end ISO to reduce camera shake, but the results it gets without these improvements are still good enough for the majority of users, including me.

see more *on the web*

Download our V570 test images on our website

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guilty of is not being sensitive enough. I found that those shots that did have any problems were blighted by one of two things. The most prevalent was camera shake – which the V570 points out to you using a three-colour system of wobbly hand icons.

'The LCD is quick and responsive, as is the zooming of the lens'

The second problem was one of image degradation at higher ISOs. Where problem images weren't a bit blurred they didn't demonstrate the smoothness of tone I would have hoped for from a camera of this level. Still, I took quite a few shots that would make it into my personal top 100.

VALUE

While you can get 28mm-something zooms, it is rare to get zooms starting at 23 or 24mm. The extra grabbing power that this lens gives you makes the V570 something of an anomaly and that makes its value priceless to some, and worthless to others who crave the telephoto power of a superzoom.

VERDICT

On balance, I would say that this is a very attractive camera from a number of different viewpoints. It may lack the extended ISO range and user overrides of other models, but it is a good-looking model that is certainly capable of taking some beautiful images. **WDC**

specifications

MANUFACTURER:	Kodak
MODEL:	Easyshare V570
PRICE:	£270 SRP
SENSOR:	Dual 5.0MP CCD
MAX PRINT SIZE:	12.88 x 9.66inches at 200ppi
LENS:	23mm f/2.8, 39-117mm f/3.9-4.4
SHUTTER SPEEDS:	1/8sec-1/1400sec
ISO:	64-160
EXP MODES:	Auto, Landscape, Macro + 20 Scene
FLASH:	Built-in with auto plus four modes)
DRIVE MODES:	Single, burst mode
METER:	Multi-point, centre-weighted and centre-spot
WHITE BALANCE:	Auto, four presets
FOCUS:	Multi-area AF, Spot AF, macro
VIEWFINDER:	None
MONITOR:	2.5in 210,000-pixel colour hybrid LCD
CONNECTION:	USB via dock
REC FORMAT:	Exif 2.21
FILE TYPE:	JPEG, MOV
VIDEO OUTPUT:	NTSC, PAL
POWER:	3.7V Li-ion Cell/2xAAA cell
STORAGE:	SD + 30Mb internal
OTHER:	Dual lens system, Share functions, Date imprint
DIMENSIONS:	101 x 49 x 20mm
WEIGHT:	125g

what we *think*

WHAT WE LIKE:
The V570 has a very flexible optical system, good speed of operation and there's a nice look and feel to the camera

WHAT WE DON'T LIKE:
The somewhat limited ISO range of 64-160 does not always manage to combat noise. The constant camera shake warnings are a bit annoying

the *scores*

FEATURES Specifications, controls	17
DESIGN Build, handling, ease of use	19
PERFORMANCE Metering, focus etc	17
IMAGE QUALITY Sharpness, colour etc	16
VALUE Based on RRP	17

86%

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CASIO EXILIM EX-Z500

5 mega pixels **3 x zoom**

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back view

The five-way controller is square with a recessed well for the 'set' button to sit in at its centre

top view

The recessed power button is partly protected from accidental pressing by the plinth that the zoom rocker sits on

side view

The substantial camera strap lug is the only thing to break up the purity of the Casio's side-lines. Its positioning suggests the camera will be worn as a pendant

Casio EX-Z500

Another slimline supermodel from Casio's Exilim range

Tested by *Joël Lacey* **£279** www.casio.co.uk

Considered by many as the daddy of consumer digital cameras, Casio has been seemingly making svelte digicams for ever. This latest five-megapixel model has the tagline that you can take 500 pictures on a single battery charge. Exactly 500? One suspects the marketing may have done a little finessing with the engineer's facts.

FEATURES

The Casio has a full range of focusing and exposure options; the former including focus point and focus mode selection. The camera also has a reasonable ISO range of 50-400, though noise will increasingly appear as you go up through that range. The lens has a reasonably fast maximum aperture (f 2.7) at wideangle but a somewhat shake-inducing f 5.2 at the 114mm end of its 3x optical zoom. The Exilim series Best Shot mode is here again with 31 variations on a theme including, for example, a different setting for business cards and white boards.

DESIGN

Like many of the Exilim range this is an object of desire from an aesthetic viewpoint. There are nice touches regarding real-life use as well, with buttons not intended to be pressed too often being recessed, in order to prevent accidental activation. There's nothing to frighten the novice user, with the number of buttons kept to a minimum. The flip side of this is you have to ferret around in the multiple multi-page menus to get access to features that other cameras control with a single button.

PERFORMANCE

In exposure and focusing terms, the Z500 turned in a very pleasing set of results. Image processing too is, by and large, well executed, and despite the fact that the 2.7in LCD's colours bear no relation either to the scene or the result, the colours too are nicely rendered, with natural greens in particular well represented. The only downside is when light levels drop and then the lose:lose scenario of either auto ISO going to 400 or camera shake appearing being your only options for subjects further than a couple of metres away.

VALUE

Shop around would be the phrase I'd use before giving a value judgement on this model. At its SRP the Exilim is a rich boy's toy. At the cheapest street price it's a steal.

VERDICT

This is not for the photojournalist who wants to shoot available light. However, for those who shoot near to with flash in the dark or in bright sunshine only, this camera is capable of excellent results. **WDC**

Greens, in particular are well rendered by the Z500
• Download this and other test images on the wesbite

quick specs

- **SENSOR** 1/2.5" CCD (5.76x4.29mm) 5.0MP
- **LENS** 6.2-18.6 (38-114mm equiv) f/2.7-5.2
- **SHUTTER SPEEDS** 1/8-1/2000sec
- **EXPOSURE MODES** Program plus 31 Best shot (scene modes)
- **ISO** Auto, 50-400
- **FLASH** Auto plus 4 modes max range 2.4m
- **VIEWFINDER** None
- **MONITOR** 2.7inch digital TFT LCD
- **OTHER** 640x480 @30fps Video, SD
- **POWER** Li-Ion cell
- **DIMENSIONS/WEIGHT** 88.5 x 57 x 20mm/112g

what we think

WHAT WE LIKE:
Nice-looking model with plenty of features, the Casio has a nice big screen and a simple uncluttered layout with few controls to annoy the point and shooter

WHAT WE DON'T LIKE:
The screen's colour doesn't bear a lot of relation to what you see at the scene or on the final image. Few buttons means lots of menu-searching for advanced users.

the scores

FEATURES Specifications, controls	18
DESIGN Build, handling, ease of use	17
PERFORMANCE Metering, focus etc	16
IMAGE QUALITY Sharpness, colour etc	16
VALUE Based on RRP	16

83%

image quality

In good lighting the Casio EX-Z500 will deliver images you can be proud of. Particular caution with regard to handholding in low light is required, though, unless you want your images to be marred by camera shake.

up against

CANON IXUS 50

TURN TO OUR BUYING GUIDE ON PAGE 130 FOR INDIVIDUAL CAMERA SPECIFICATIONS

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RICOH CAPLIO R30

5 mega pixels **5.7x zoom**

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back view

Press the Adjust button to access Exposure Compensation, Sensitivity and White Balance

top view

With the exception of the shutter and Power button the top plate is fairly sparse

side view

Adjacent to the strap eyelet and microphone, the AV out and USB points are exposed and unprotected from dust

WHAT DIGITAL CAMERA choice

Ricoh Caplio R30

Slim 5MP compact with wideangle 5x optical zoom

Tested by *Hannah Bouckley* **£220** www.ricoh.co.uk

quick specs

- **SENSOR** 1/2.5" CCD (5.76x4.29mm) 5.13MP
- **LENS** 28-160mm f3.3-4.8
- **SHUTTER SPEED** 8-1/2000 sec
- **ISO** Auto, 64, 100, 200, 400, 800
- **EXPOSURE MODES** P, 8 scene modes
- **FLASH** 0.2m - 2.4m (W) 1.14 - 1.85m (T)
- **VIEWFINDER** n/a
- **MONITOR** 2.5in TFT LCD
- **OTHER** SD/MMC, 320x240 AVI movie, 28Mb internal
- **POWER** Lithium-ion
- **DIMENSIONS/WEIGHT** 95 x 26 x 53mm /135g

what we think

WHAT WE LIKE:
1cm macro captures effective close-ups. Fast start-up and decent battery life. Versatile wideangle 5.7x optical zoom

WHAT WE DON'T LIKE:
Zoom function in movie mode loses focus. Noise in shadow areas even at low ISO settings. Lacks control over aperture and shutter

the scores

FEATURES Specifications, controls	18
DESIGN Build, handling, ease of use	17
PERFORMANCE Metering, focus etc	17
IMAGE QUALITY Sharpness, colour etc	16
VALUE Based on RRP	17

85%

up against

PANASONIC LUMIX LZ2

TURN TO OUR BUYING GUIDE ON PAGE 130 FOR INDIVIDUAL CAMERA SPECIFICATIONS

Described by Ricoh as a 'more affordable version of the Caplio R3', the R30 offers more than your typical compact and at a reasonable price.

FEATURES

The R30 includes a 5.7x optical zoom with a 28-160mm focal range – longer and wider angle than most compacts. Alongside normal (program) mode sit a selection of scene modes including: Portrait, Sports, Landscape, Skew correct (for correcting tilted lines) Text, Zoom macro and High sensitivity. White balance, metering, exposure compensation and sensitivity are adjustable and the R30 offers a decent maximum ISO of 800. Movie mode captures 640x480 movies at a rate of 30fps; you can use the optical zoom, but movement is jumpy and goes out of focus.

DESIGN

Constructed from plastic with a metal trim, at 26mm deep the Caplio R30 is slim and compact, though not ridiculously miniscule. The 2.5in LCD is composed of 114,000 pixels, which is less than I would have liked, though high-sensitivity mode ensures the screen is easier to see in dim conditions.

The optical zoom moves fairly smoothly to telephoto; alternatively you can move it – with less precision – in six stages using the step zoom mode.

One minor complaint is that in order to play back your images the R30 must be turned on; it isn't as simple as hitting the playback button.

PERFORMANCE

Ricoh claims the lithium-ion battery can capture an impressive 330 shots from a single charge. I took over 230 pictures with moderate zoom use and the battery still displayed two-thirds capacity.

The camera has a fast power-up (1.2sec), and shot cycle-times are under 1 sec for 5MP images at maximum quality with focus lock. Processing times are equally impressive; I captured about 45 images before the buffer memory was full. Some scene modes (such as text) increase the processing time.

Focusing is fairly fast and accurate; options include multi, spot, manual, snap and infinity focus. The 1cm macro is impressive and you can use the optical zoom, though at telephoto the closest focusing distance is 8cm.

VALUE

The 5MP compact market is crowded, but with its versatile lens, the R30 is reasonably priced.

VERDICT

The Ricoh has much to recommend it. You quickly appreciate the wide angle and extra focal length of the lens, as well as the camera's quick response and 1cm macro. A good overall package. **WDC**

image quality

Pictures produced by the R30 are good, but not outstanding. At low ISO settings, noise is visible in dark areas, increasing in the red and blue channels at ISO 200. ISO 400 is usable; but you need to exercise caution with ISO 800. Metering and white balance are fairly accurate, although the R30 struggles slightly with tricky exposures; burnt highlights and purple fringing are evident.

The Caplio R30 generally produces accurate colours
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HP PHOTOSMART R818

5 mega pixels **3**x zoom

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back view

Flash, focusing, self-timer/burst and play/record mode selection are by means of buttons under the LCD monitor

top view

There are separate shutter release buttons for the still and movie mode. The mode button is at the far end

side view

A tiny strap lug is the only item of interest on either of the R818's two curved side panels

WHAT DIGITAL CAMERA choice

HP Photosmart R818

HP's R818 comes under scrutiny

Tested by *Joël Lacey* **£270** www.hp.co.uk

HP has been knocking out digital cameras for quite a while and I think I've not been their biggest fan. The latest model from the stable is the 5x zooming, five-megapixel R818. This model follows the latest incarnation of the HP design brief in the shape of a two-tone charcoal curvy-edged design.

FEATURES

The R818 may look similar to other HP models but there are few other manufacturers on the market who design their cameras like this. The contents of the camera are slightly different too. There's a full range of the usual prosumer exposure modes (manual, aperture and shutter priority, and manual), and there's manual focusing too, along with macro, super macro and infinity focusing. There are a couple of focus area modes and exposure metering pattern choices too. Movies are shot at 640x480 pixels at 30fps and there are plenty of scene modes.

DESIGN

The HP may not score highly on the shiny metal surface area scale, but its subtle curved shape nestles nicely in the hand and has a nice feel to it too. By eschewing the option of putting the biggest possible LCD on the camera, there's a little more room to include buttons for the most commonly accessed features, and the screen itself is one of the brighter ones on the market. All the controls have a good positive feel to them, and there's more than enough information displayed on the LCD should you want it.

PERFORMANCE

The only real negative about the R818 is it seems a little slow in start-up, whether for recording or playback. This seems especially the case with playback, but what you lose in the start-up, you get back in the zooming. It homes in on sections of recorded images super fast. The zoom is a little noisy in action but moves swiftly enough and the camera moves pretty nippily to establish focus and take a picture. Performance wise, I was very impressed with the R818's control of noise, and its colours are lifelike on muted colours and vivid where required. All in all, a very good performance.

VALUE

Given the specification, this is a well-priced camera. If you can find substantial discounts on the SRP (suggested retail value) it is very good value indeed.

VERDICT

This is a no-nonsense camera that delivers excellent results with a minimum of fuss and in an easy to use way. There isn't really anything more that you could ask for. **WDC**

quick *specs*

- **SENSOR** 1/2.5" CCD (5.76x4.29mm) 5.13MP
- **LENS** 5.8-29mm (36-180mm equiv) f/2.8-4.7
- **SHUTTER SPEEDS** 15-1/2000sec
- **EXPOSURE MODES** M,A,S,P +11 scene
- **ISO** Auto, 50-400
- **FLASH** Built-in, Auto plus 4 modes
- **VIEWFINDER** None
- **MONITOR** 2inch, 153,600 pixel LCD
- **OTHER** 640x480 @30fps Video, SD
- **POWER** Li-Ion cell
- **DIMENSIONS/ WEIGHT** 93x57x30mm/190g

what we *think*

WHAT WE LIKE:
Sensible control balance between buttons and menus. The camera feels substantial, with plenty of options for the experienced user

WHAT WE DON'T LIKE:
There really isn't very much not to like except that the camera is a little bit slow on some aspects of performance

the *scores*

FEATURES	Specifications, controls	18
DESIGN	Build, handling, ease of use	16
PERFORMANCE	Metering, focus etc	17
IMAGE QUALITY	Sharpness, colour etc	18
VALUE	Based on RRP	17

86%

up *against*

CASIO EX-Z500

TURN TO OUR BUYING GUIDE ON PAGE 130 FOR INDIVIDUAL CAMERA SPECIFICATIONS

image *quality*

The macro and supermacro shots show good detail, while there isn't too much distortion on shots at infinity. Image processing quality is good. Overall, a very nice set of results.

The HP 818 produces pleasing colours where it counts
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BENQ DC X600

6 mega pixels 3 x zoom

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back view

The delete button is sensibly coloured to differentiate it from the other controls on the back of the camera

top view

The shutter release button and power buttons are the only controls on the top-plate

side view

Both the SD card slot and the battery slot are covered by a sliding hinged panel

BenQ DC X600

How good is BenQ's well-specified 6MP offering?

Tested by *Joël Lacey* **£200** www.benq.co.uk

quick *specs*

- **SENSOR** 1/2.5" CCD (5.76x4.29mm), 6.0MP
- **LENS** 6.2-18.6mm (37.5-112.5mm equiv) f/2.7&5.2
- **SHUTTER SPEEDS** 4-1/2000sec
- **EXPOSURE MODES** Program plus 10 scene
- **ISO** Auto, 64-800
- **FLASH** Auto plus 4 modes, max range 2.7m
- **VIEWFINDER** None
- **MONITOR** 2.5inch, 232,000 pixel LCD
- **OTHER** 640x480 @30fps Video, SD
- **POWER** Li-Ion cell
- **DIMENSIONS/WEIGHT** 85.5 x 53.5 x 19mm/100g

what we *think*

WHAT WE LIKE:
The DC X600 has a wide specification in tems of exposure and focus overrides, including a magnified centre focusing mode

WHAT WE DON'T LIKE:
The five-way controller is a little too sensitve on its controls, so you can easily press the wrong button and have to start the function selection process again

the *scores*

FEATURES Specifications, controls	18
DESIGN Build, handling, ease of use	16
PERFORMANCE Metering, focus etc	15
IMAGE QUALITY Sharpness, colour etc	15
VALUE Based on RRP	17

81%

up *against*

FUJIFILM F10

TURN TO OUR BUYING GUIDE ON PAGE 130 FOR INDIVIDUAL CAMERA SPECIFICATIONS

BenQ may not currently be a household name, but it keeps releasing digital cameras with surprisingly broad specifications. The latest one to end up in the WDC office is the six-megapixel 3x zooming DC X600. This model seems from the manual's own spec sheet to be a fairly lightweight affair, with barely half an A6 page of specification. But the X600 is hiding its light under a bushel. Delve further into both the manual and the camera's menus, and you find that the BenQ is very well specified indeed.

FEATURES

On the focusing mode front for example, there are five settings: autofocus, macro focus, infinity focus, pan focus and manual focus. Pan focus is where the camera sets a focus point whereby a scene will be sharply captured from half that distance to infinity. In manual focus mode, the central portion of the frame shows a magnified portion of the image, better to see whether the lens is correctly focused. The focus points are selectable within a central area of the frame, or a spot focus point.

DESIGN

From a looks point of view, this is a sleek, slim, metal-clad model that resembles quite a few other cameras. The LCD occupies most of the back of the camera with just a five-way controller and four other buttons on the back. Its lens is a 3x Pentax lens that slides in and out smoothly, albeit a bit noisily from the brushed metal detail piece on the camera's front. All the buttons are positive in action, with the ironic exception of the most often used: the five-way controller. Here, those with larger or softer fingertips may well engage the OK button when meaning to select one of the arrow buttons or vice-versa.

PERFORMANCE

The focusing system is sophisticated and performs well if not terribly speedily. Likewise the zooming is a bit of a tactician's race. Press too long on the zoom control and whoosh, you're at full tele; too soft and you click on one step and no further. Exposures are a little on the gloomy side, but so was the weather so that's a thumbs up for the metering. I am not massively impressed with the final image quality given the 6MP resolution, but there is nothing specifically wrong with the images, just a feeling that all was not quite as it should be.

VALUE

You can't argue with the price on this model, given its construction and specification.

VERDICT

This is, in many ways, a very good camera. It's just a bit of a shame that its performance in the field cannot match its handbook's promise. **WDC**

image *quality*

There always seemed to be a slightly early cut-off point for image quality when I looked at the BenQ's shots. OK I wasn't blessed with the brightest sunshine during my test period, but nonetheless the images are a touch disappointing from a sharpness and a noise perspective.

Images are disappointing considering the 6MP sensor
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THE NEED TO KNOW

camera Phone Tips 4 U

Top photographers Martin Parr and Henry Reichhold tell **Gavin Stoker** their tips to help turn your snapshots into winning images

The beauty of the camera phone is that most of us now carry a means of making images with us wherever we go. The July 7th London bombings illustrated the camera phone's ubiquitous-ness: the majority of images filtering through to the media on the day of the outrage were captured by members of the public, people who would not normally class themselves as 'photographers'. Camera phones have very quickly revolutionised the way that we share our images.

We wouldn't make a claim for the camera phone as a serious photographic tool, because problems that were prevalent in the early days of the digital compact – such as shutter delay and dodgy white balance – are still there. Even so, our leading photographers are at least taking it seriously; using the emerging technology's versatility and portability for some high-profile photographic projects.

Acclaimed social photographer and satirist Martin Parr recently made use of Sony Ericsson's K750/K750i, a two-megapixel model, for a photographic portrait of Switzerland, Poland and the UK; while Henry Reichhold, a past WDC-interviewee most famous for his huge digital panoramas, also shot his latest exhibition project with the Nokia N90 and 6680; two and 1.3 megapixels respectively.

'They're about to go the way of normal cameras,' believes Reichhold. 'Photographers used to keep a little Olympus in their back pocket when they went out with their professional cameras, and the mobile phone's now fitting in, in the same way.'

'Up until now phone cameras have been of such bad quality that you couldn't seriously consider them as a camera,' adds Parr. 'And I didn't even have a camera on my phone because of that. But now the quality's improved dramatically.'

So who better than Reichhold and Parr to impart advice on using and abusing your camera phone to produce images fit not just for texting to your mates, or saving to your PC, but for adorning the walls of a gallery?

Nokia *N90*

- 2 megapixel stills
- Carl Zeiss optics
- Rotating, twist & shoot barrel
- 20x digital zoom
- Integrated flash
- Macro mode
- MPEG 4 video
- 31MB internal memory plus 64MB MMC card included
- Direct printing via Pictbridge or wireless via Bluetooth
- Tri-band

Sony Ericsson *K750*

- 2 megapixel
- Night mode
- 4x digital zoom
- Adjustable white balance & colour mode
- Red eye reduction
- Optional PhoneFlash MXE-60 attachment
- 32MB internal memory (holds up to 100 shots), upgradeable via Memory Stick Duo slot
- Infrared and Bluetooth compatible. USB cable also supplied for transferring images to PC

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Images © Henry Reichhold

Henry Reichhold's *Tips*
for great camera phone photography:

EXPERIMENT
Embrace the low resolution. It doesn't matter if you can see the pixels: use them to add an extra dimension.

ADJUST EXPOSURE
If your phone has the ability to adjust exposure, use it to compensate for some of the limitations of the technology, like bright lights bleaching out your subject.

CONTROL OF FLASH & COLOUR CASTS
If your phone has a built-in (or snap on) flash, learn to control it. Some phones also have the ability to adjust colour balance.

BE VERSATILE WITH COMPOSITION
The N90 has a flip screen that can be spun around or put on the ground to take a shot.

SHOOT CLOSE TO YOUR SUBJECT
Brighter days give the best results. It's also sensible to shoot a subject within two or three feet to preserve detail.

IGNORE DIGITAL ZOOM
Turn off the digital zoom – if your phone has one - as this degrades the image.

AVOID CAMERA SHAKE
Try making a mini tripod for your phone – particularly for low light. I've been using a cardboard and tape contraption, but I'm sure dedicated accessories will emerge.

DEALING WITH SHUTTER LAG
There are two ways around shutter delay: shoot on sequence or sports mode (if available). This reduces the resolution so you lose definition but gain speed. The other method is: anticipate the action.

DIFFERENT EXPECTATIONS
People don't expect really good quality from phones, but something that's like a postcard. With practise, you can get something special.

HENRY *REICHHOLD*

Photographer, tutor and 'pixel evangelist' Reichhold used Nokia's latest camera phones – the 6680 and N90 – to shoot the entirety of 'Free Run', a multimedia exhibition capturing the French-born sport of Parkour. In this sport, runners and athletes use the urban environment of rooftops, walkways and fire escapes as a glorified gym – leaping from one man-made structure to the next. London's top free runners from urbanfreeflow.com were drafted into the project.

'I've always been interested in pushing the boundaries of low-resolution images,' says Reichhold. 'Printing images 60 inches high, and four foot long. My first project with Nokia a year ago was to shoot all the Mean Fiddler music festivals on their 7600 and 7610 phones. With the advent of the N90 I took the technology a bit further and shot a movie with it. I started off with the 1.3MP 6680 and then the two-megapixel N90 came along, so Nokia were very keen for me to use that.

'And there's a huge difference: the N90 is a pivotal machine. It's got everything you'd expect from a digital camera: Carl Zeiss optics, autofocus, a selection of different portrait and scene modes, white balance – you can even control the exposure two stops either way. A big problem with mobile phones is, when you point them at a stage, they completely bleed out the spotlight – so it's important to be able to manually adjust for that.'

The other bonus is that the Nokia N90 – like an increasing number of models – comes with a 256MB card that can be whipped out and slotted into any card reader, offering easy transference of images for those without Bluetooth or infrared compatibility.

'The next model will be 3MP, which is your basic entry point for a compact digital camera, and for every year the resolution is going to get higher,' enthuses Reichhold.

See more of Henry Reichhold's Nokia phone images at ***www.reichholdarts.com****. View Henry's free run movie at* ***www.reichholdarts.com/nokia%20movie/nokia%20film%20display%20control.html*** »

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Martin Parr's *Tips*
for great camera phone photography:

CHOOSE DETAIL
Get in close: one detail often says more about your subject than a shot of it in its entirety.

AVOID CLICHÉ
Be spontaneous. The best shots often aren't planned. Keep your eyes open for unusual scenes and always be ready to shoot.

KEEP SHOOTING
Take plenty of shots. I usually take six shots before I get one I am really, really happy with. If it doesn't work out just delete it.

CHANGE THE VIEWPOINT
Experiment with different angles. Kneel down, stand on a chair or climb up a ladder.

WHITE BALANCE
Use the white balance setting if you have it. See what effects you can create by using the wrong setting.

EXPERIMENT WITH EFFECTS
Effects such as solarize, negative and B&W can be naff, but experiment with them.

AVOID BLURRED SHOTS
With low light exposures there's a chance of your shots blurring. So hold your hand really steady (Sony's K750 has a night mode).

ZOOMING
Try the wideangle setting first and zoom in if you need to. I'm not a big fan of consistent wide: I like the middle view.

DEVELOP YOUR OWN STYLE
Lots of people tell you how to take great pictures, but only you can photograph the world how you see it. Develop your own vision and remember: rules are there to be broken.

Images © Martin Parr/Magnum Photos, shot for Sony Ericsson

MARTIN *PARR*

Approaching national treasure status for his wry images documenting the comical and, at times, unflattering minutiae of British life, Parr embarked on his online travelogue project with Sony Ericsson and its K750/K750i camera phone because they invited him to, 'and I was curious'.

Whereas most of Henry Reichhold's mobile images have benefited from a brush with Photoshop, Parr's are presented relatively unadulterated, his trademark love of the kitsch and colourful remaining to the fore.

Although the phone camera was a smaller tool than he was used to using for his photography, Parr's techniques also remained relatively unchanged. 'It's like once you drive, you can sit in any car and drive off,' he says by way of comparison.

'What's interesting now is that you see these camera phone pictures used for main news stories – so absolutely it has arrived. I'm also glad that these websites are springing up where people can log their pictures in and they get charged out – because previously there was a huge exploitation by organisations selling ordinary people's images and keeping all the income. You can now have your pictures on a website and get the usual cut that any photographer would expect, if you sell them commercially.'

Despite his experience with the K750, Parr still uses film predominantly. Nevertheless, he claims to have nothing against digital cameras and reveals that he will soon be investing in one – though he tantalisingly refuses to divulge which 'because that would be unfair'.

'Some photographers believe in having a camera with them all the time – whereas I believe in only using it when I want to do something with it,' he adds. 'However, because I had the K750 with me for three months, I got very used to the idea of shooting constantly and all over the place. But it's not a habit I would normally pursue.'

*Visit **www.martinparr.com** or see **www.sonyericsson/k750** for more on Martin Parr's photo project. The site now includes Martin's recent travels to Australia, Singapore and Thailand.*

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Opus Album p52

ACCESSORIES
software & hardware

We test the latest kit to improve your photography

Adobe *Lightroom*

DIGITAL CAMERA choice

FREE

www.adobe.com

Import, catalogue and edit images with this tremendous free beta

TYPE: Beta Download **SITE:** www.adobe.com

At first glance it looks like Lightroom is Adobe's response to Apple Aperture, but in fact it's been in development since 2002. It was begun by a member of the Photoshop team who wanted to write a program for photographers from the ground up, using the latest technology. Photoshop has been around for a long time and is based on older technology and programming. It's also quite unwieldy and has more features than photographers need, which is why it's so popular with designers, web developers, repro houses and so on.

Lightroom offers photographers a streamlined workflow solution. It allows images to be imported, either DNG, RAW, JPEG or TIFF, and catalogued with metadata, keywords and shooting information. From there images can be compared, selected and edited. The organise window allows thumbnail viewing on a 'filmstrip' wth a larger window showing images. Fast zooming on detail is possible via a loupe, which is less cool than Apple's but effective nonetheless. Multiple images can be selected and compared or stacked.

The Develop window has some nifty features including a set of effective presets, along with sliders to adjust colour tones and so on. There is also a curve tool and a histogram that is always on, so you can accurately see the effect your adjustments are making.

All changes to images are non destructive – that is, they aren't applied to the original image, but saved as an .xmp sidecar file, so it's easy to undo unwanted changes and go back to the original state. After images are developed they can be opened in Photoshop or you can move to the Slideshow or Print modules.

Adobe has done a cracking job with Lightroom and, unlike Apple Aperture, it will run on a current computer. At the moment the free beta is available for Mac only, but Adobe has announced that the final release will also be on the Windows platform. While it doesn't require new graphics cards, it is quite memory intensive, and you need at least 768MB of RAM. However, I tried it on a slower machine and it still worked, just with a lot more waiting. In a side-by-side comparison with Aperture on a G5 Quad, Lightroom ran faster, which was impressive, especially for a beta.

VERDICT

Lightroom is fantastic, and if you have a Mac it's worth trying the beta (Download it at www.labs.macromedia.com/technologies/lightroom). Adobe has not indicated the full version's price yet, but unless it's ludicrously expensive it'll probably be worth every penny.

the *scores*

91%

17 features
18 ease of use
18 performance
18 design
20 value

WHAT WE *LIKE*:
Free for now, fast, easy to use, good features
Full version will be Mac and Windows

WHAT WE *DON'T LIKE*:
Memory intensive, lacks some of the cooler look of Apple Aperture

YYePG Proudly Presents, Thx For Support!

Gretag Macbeth Eye-One Display 2

£172

www.i1colour.com

We all know the importance of colour management but few of us do it, it's often time consuming and, unless you know what you're doing, chances are high that you will get it completely wrong and cause more harm than good.

It's getting easier though, and the first step to getting good colour is monitor calibration. The latest Eye-One from Gretag Macbeth comes with software that walks you through the process, in advanced or easy mode.

The unit attaches to CRT monitors via suction cups, or simply hangs in front of an LCD monitor and in about 20 minutes you have a new colour-calibrated profile for your monitor. The profile is automatically saved and the software can prompt you for regular updating to keep your colour in tip-top condition.

It's not the cheapest solution on the market but it's easy to use and really makes a difference to your monitor. You'd be surprised how far out your monitor can be. Once you've done the monitor, I defy you not to want to continue and calibrate your scanner, printer, camera and even your plasma screen (if you have one). Colour management can get addictive. **87%**

Apple *Aperture*

A workflow solution for pros and enthusiasts

£349

www.apple.com

TYPE Editing and workflow software **SITE** www.apple.com

Apple's new Aperture application is aimed at professional photographers using Mac (obviously) and offers a RAW workflow solution, though it can also deal with TIFF and JPEG files. The interface is cool and classy, as we expect from Apple, and is also customisable to suit your way of working.

Aperture offers a logical route to working with images. Images are downloaded from camera or card reader, or they can be imported from folders on your hard drive. The original files are stored and displayed as 'projects', with a split screen display allowing you to view thumbnails as a film strip. Selecting individual or multiple images brings those files into the main window. Similar images can be compared and the best ones chosen. These can also be labelled as favourites using a rating system similar to that in iTunes. Stacking and autostacking allows you to group images taken in a continuous burst or over a certain period of time, as well as bracketed shots. These can then be compared and favourites chosen. A virtual loupe can be called up to magnify areas of images to check detail or focus, or a more standard zoom tool used to magnify the entire image or groups of images.

Metadata and keywords can be added to make searching and captioning easy; and, once images are edited down to your preferred selection, you can make adjustments to white balance, levels, hue and saturation. Finally, images can be passed through to web or print options, with a nice selection of web galleries and direct printing to inkjet, online processing or book printing via .mac.

One of the nice things about the program is that it is non-destructive to your image files. The original files open and all changes are saved as 30k .xmp files, called versions. You can save multiple versions of images, with different settings applied. This means that space

Pantone *Huey*

A fast screen calibrator

£69 www.colourconfidence.com

If you want to print digital photographs it is crucial that your monitor displays your colours accurately. Huey is for people who want to calibrate their screen quickly with minimum fuss.

Install the CD and insert the black plastic calibration device (huey) into the USB port. The provided software guides you through the simple calibration process, prompting you when to attach

YYePG Proudly Presents, Thx For Support!

'...One nice thing is that Aperture is non destructive to your images'

on the hard drive is kept to a minimum. Unfortunately, if you want to export to Photoshop for more advanced manipulation, the files need to be exported as TIFFs or JPEGs, which uses more hard drive space. Compared to default conversions performed in Adobe Camera Raw, images are slightly more contrasty, and have a modicum more noise, which may put some people off.

Aperture is designed to work on the latest Macs with the most recent Graphics cards. Apple claims that the program uses the more powerful dedicated graphic card memory rather than RAM for the rendering. Thus my one-year-old iMac G5 can't run Aperture, which is annoying.

VERDICT

Overall the first release of Aperture is not without its flaws, yet potentially it could be a useful tool – though its cost and hardware demands will put it out of the reach of many people.

WHAT WE *LIKE*:
Design, non destructive, reasonably quick on fast Mac

WHAT WE *DON'T LIKE*:
Demands latest Macs, price, slightly noisy conversions

the *scores*

17 features
18 ease of use
16 performance
18 design
16 value

85%

huey to the screen, while LED lights on the back indicate the progress of calibration.

Huey isn't just for photographers; whether you are a designer, gamer or photographer you can select a suitable colour setting. Best of all, you can choose to enable the screen to adjust automatically as the light changes.

User-friendly and reasonably priced, Huey is the perfect calibration solution for consumers. **85%**

Kodak Printer Dock *Plus Series 3*

Print 6x4in prints from your camera and phone too

£130

www.kodak.co.uk

The Kodak printer dock system continues to advance, especially with this version which also includes Bluetooth and IrDA, adding camera phone compatibility. Its main raison d'etre though is for producing 6x4in prints directly from Kodak cameras. The camera sits in the dock on the top of the unit, and images can be selected and printed in a few minutes.

In fact the print time per print is 60 seconds, great for one-offs, and even a set of 40 is faster than your typical one-hour minilab. However, the dye sub media is quite expensive at £20 for a 40-print pack. The price drops if you buy bulk though, a 160-print pack will set you back around £40, reducing the per print price to 25p.

The system is easy to use, and comes complete with the excellent Easyshare software for printing from PC, and there's the bonus that it will charge your camera as well. Print quality is acceptable – quality suffers occasionally from faint banding, but you have to look quite hard. **86%**

YYePG Proudly Presents, Thx For Support!

XS-Drive 2XL

£135 - £199

www.xs-drive.co.uk

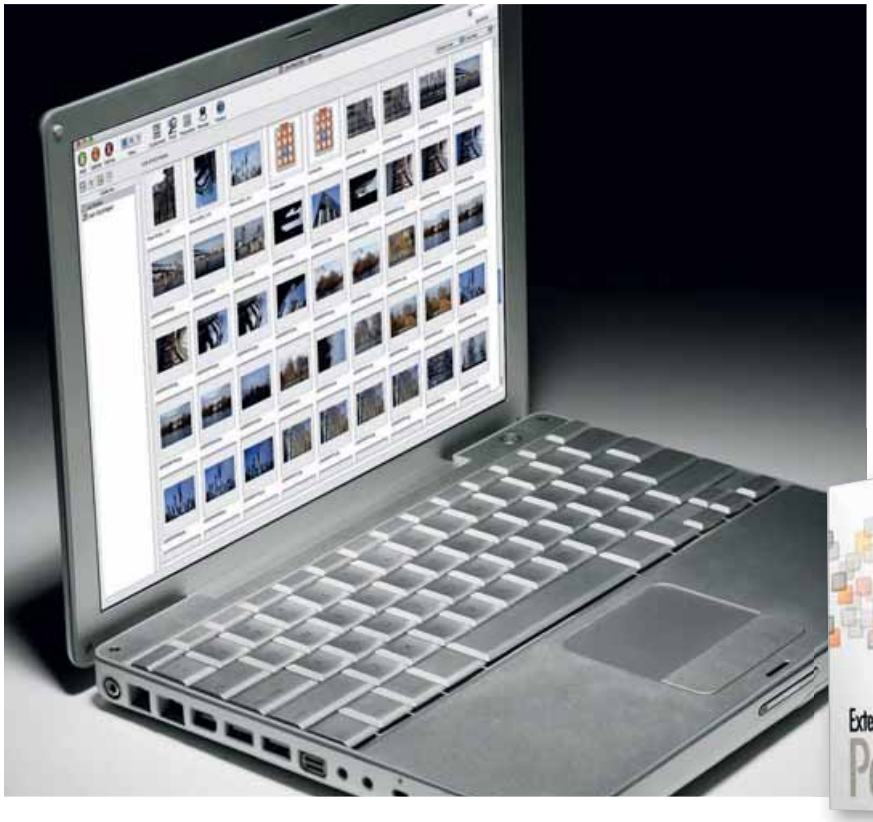
The 2XL is a no-nonsense device, with just two buttons – one for power and one to initiate copying from a media card.Insert a card and press copy. The 2in screen displays an animated 'flying file' symbol and percentage of the card copied.A 1GB takes around eight minutes. However, it lacks a verification system that I would be really confident in.That said, it didn't let me down and is capable, simple and tough. **82%**

IMS Clean Solutions

from £6.95

www.intemos.com

Intelligent Mobiles Solutions makes reasonably priced cleaning products. The ICloth won't scratch optics but buffs them up a treat. The StikCap is a set of sticky patches that fit into lens and body caps and help capture dust. For sensors, DSLR Clean sticks have material on the tip to trap dust. They can be used dry or, for stubborn marks, with IOptic, a cleaning solution for lenses and sensors. The products perform well, but care should be taken to avoid costly sensor damage. **85%**



'...Extensis Portfolio 8 is easy and effective'

Extensis *Portfolio 8*

Database-driven management tool

DIGITAL CAMERA choice

£113 / £65 upgrade **www.extensis.com**

TYPE Digital Asset Management **SITE** WWW.EXTENSIS.COM

We have seen a raft of new releases of Digital Asset Management tools recently, from iView to iPhoto and even, to some degree, Lightroom and Aperture (both reviewed in this section). One of the Daddies of the genre though is Extensis Portfolio, now at version 8.

The program builds a set of thumbnails from folders, disks or even your whole hard drive if you want it, which you can then save as catalogues. Since Portfolio 8 is a database-driven application, you can include keywords, metadata, dates and so on, as well as view EXIF information, all of which is searchable. Images and files can be ordered, sorted, tagged and generally just organised.

The software is particularly good at publishing web pages, which can then be uploaded to your web server, or published on the web using NetServer for an additional licence fee. This allows dynamic web pages which can be easily added to and updated; and activity on the site can be recorded and logged.

Also built into the package is Portfolio Express, which allows you to quickly search without opening the whole program, so saving RAM, which is useful if you're also running memory intensive apps like Photoshop. While powerful, with some very nice features and lots of power, Portfolio doesn't offer any photo-editing tools like iView, its main competitor, nor does it allow side by side comparisons of images.

VERDICT

As a pure cataloguing and search tool Portfolio is fairly easy and effective, and the dynamic web-based solutions are good looking and useful. WDC

the *scores*

86%

17 features
17 ease of use
18 performance
17 design
17 value

WHAT WE *LIKE:*
Fast cataloguing, good web pages, good integration with Photoshop

WHAT WE *DON'T LIKE:*
Limited RAW support, no editing tools, lacks comparitive viewing

DIGITAL CAMERA choice

Opus *Album*

Every now and again you come across a fantastic idea that makes you slap your forehead in a 'Duh!' kind of way. This is one such product. There are plenty of inkjet papers out there, and even more albums and portfolios, but the Opus combines the two brilliantly.

Imagine a black hardback A4 portfolio album, filled with 20 sheets of high-quality fine art paper which, when you undo the screws, come out and pop straight into your inkjet printer. Then, when you've made your prints, you screw them back into the

YYePG Proudly Presents, Thx For Support!

Camera Pouch *Roundup*

Hannah Bouckley finds out which pouches are worthy of your pounds

CCS CLASSIC

£15.99

The range comprises pouches to fit all camera sizes. I looked at the Finemate Zoom, suitable for holding a bridge camera like the Sony H1. The water-resistant material feels strong and includes a front pocket for cards. For a compact the Mini Compact A614 is well padded, though has no compartments. Both pouches include a detachable shoulder strap and double-stitched waist loop. A double-lid with a drawstring opening and Velcro keep things safe.

tech *specs*

RANGE: CCS Classic
MODELS TESTED: Finemate Zoom/ Mini Compact A614
PRICE: £15.99/£24.99
RANGE CAPACITY: Compact - DSLR
MATERIAL: 1000 denier material with polymeric coating
COLOURS: Navy and Black

www.ccscentre.co.uk
Tel: 01249 715333

the *scores*

83%

CRUMPLER CRISP E

£13.99

The Crisp E range is available in seven sizes, the largest with a capacity of 3000ml. The E-250 pouch we looked at is the smallest and will fit a small compact. The lid attaches using Velcro and a bull clip and there is a fixed shoulder strap and detachable belt loop. A secret pocket can be used for storing a memory card.
The Chicken Tex fabric is tough and the ripstock lining ensures it is water resistant, as well as protecting the contents.

tech *specs*

RANGE: Crisp E
MODELS TESTED: Crisp E-250
PRICE: 13.99
RANGE CAPACITY: Compact - DSLR
MATERIAL: 1000 denier Chicken Tex
COLOURS: Five colours

www.intro2020.co.uk
Tel: 01628 674411

the *scores*

87%

JESSOPS FASTNET

£7.99

Available in three sizes each Fastnet pouch fastens using Velcro and a small bull-clip, the supplied shoulder strap is detachable and an interior mesh pocket hold cards. The medium bag can easily hold a standard compact, while the large bag is suitable for models like the Canon S80. The waterproof exterior is fairly tough, though perhaps not suitable for extreme conditions, and it doesn't feel very padded. However the bags are affordable.

tech *specs*

RANGE: Fastnet
MODELS TESTED: Medium/ Large
PRICE: £7.49/£7.99
RANGE CAPACITY: Compact cameras
MATERIAL: 1680 Denier Nylon
COLOURS: Black, Navy

www.jessops.co.uk
Tel: 0800 652 6400

the *scores*

83%

LOWEPRO D-RES

£15

I looked at three of the 30 bags in Lowepro's 'Designed for Digital' range. The 8M and 9 hold a small compact and include a card pocket.The larger 10AW bag has two pockets for and an All Weather Cover is stored underneath. All have a detachable shoulder strap, and waist strap. The lids are secured using a sturdy zip, though what if it breaks? The bags can be attached to SlipLock kit. The material feels protective and durable.

tech *specs*

RANGE: D-RES
MODELS TESTED: 9/8M/10AW
PRICE: £14/£15/£15
RANGE CAPACITY: Compact cameras
MATERIAL: 420D Nylon/TXP crossweave and 1200D ballistic TXP
COLOURS: Black, Black/ silver

www.lowepro.co.uk
Tel: 0870 420 4211

the *scores*

84%

TAMRAC DIGITAL

£6.99

Tamrac have 12 bags in this range and we looked at three. Suitable for ultra-slim compacts, the 5680 and 5680 include a small card slot but no shoulder strap. Foam padding protects the contents though the material feels a little thin. The larger Digital 1 bag feels very secure, with more padding, a bull clip and a shoulder strap. The pouch material is very durable. The pouches can clip onto a belt or attach to some other Tamrac products.

tech *specs*

RANGE: Digital Series
MODELS TESTED: 5680/5688/5691
PRICE: £6.99/£6.99/12.99
RANGE CAPACITY: Slimline compacts - DSLR's
MATERIAL: Ballistic nylon
COLOURS: Black, Blue

www.intro2020.co.uk
Tel: 01628 674411

the *scores*

86%

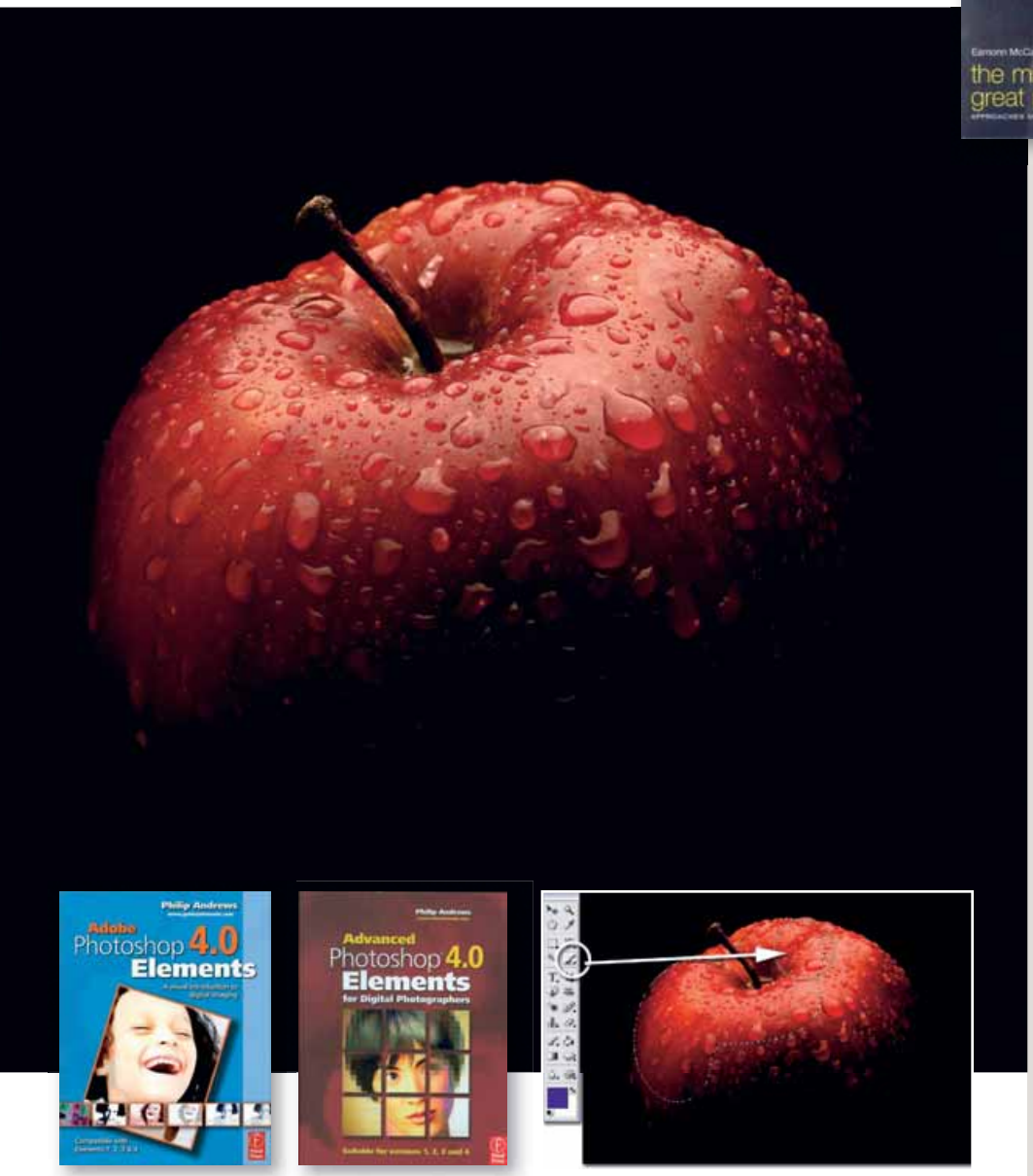
This album is perfect for creating your fine art portfolio **£39.99** www.intro2020.com

album for the easiest fine art portfolio you'll ever make.

I found printing a doddle. Once I worked out how much I needed to offset the image on the page to allow for the holes (about an inch) I was away, and I got almost perfect colour straight away, using a Canon i965 printer on the 'Plain Paper' setting. The 200gsm acid and lignin-free paper has a pleasant, natural off-white colour and a soft textured surface which really soaks up a lot of ink, so images aren't as crisp and saturated as a high-gloss print (obviously), but there's a classiness, a hand-made quality that I really like. Extra pages can be added into the album as well.

Criticisms? Not many. The light grey card slip case that protects the album is a bit flimsy and shows fingermarks too easily, and it would be nice to see some variations on the theme – different colours, a portrait-format one and, of course, an A3 version – but I understand these will come. I also think £40 is perhaps a bit steep. This places it firmly as a luxury purchase. But I guess genius comes at a price. **90%**

YYePG Proudly Presents, Thx For Support!



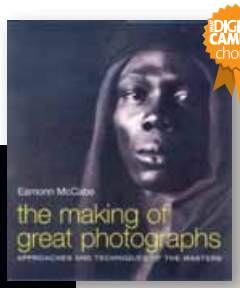
Adobe Photoshop *Elements 4.0*

£18.99 Philip Andrews
Published by: Focal Press

Advanced Photoshop *Elements 4.0*

£19.99 Philip Andrews
Published by: Focal Press

Adobe Photoshop Elements 4.0 provides a concise, well-illustrated guide to Elements tools and features, and how to use to best effect in order to enhance digital photographs. Highlighted in the text of this third edition are features new to Elements 4.0. Written by regular WDC contributor Philip Andrews, the topics covered are comprehensive and engaging to follow, making it an essential purchase.
Advanced Photoshop Elements 4.0 takes things a step further, looking in greater detail at the program's features, including: masking, using text and working with selections; making it particularly suitable for those with some knowledge of the program. The chapters 'Darkroom Techniques on the Desktop', showing how to replicate traditional photography techniques, and 'Producing Effective Graphics' are particularly interesting. Accompanying each book is a website with downloadable images that users can use to gain valuable practical experience, while they learn. **HB 86%**

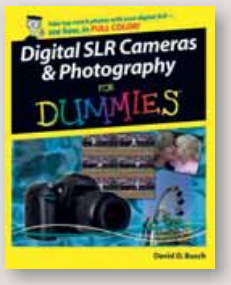


The Making of Great Photographers: Approaches & Techniques of the Masters

£25 Eamonn McCabe
Published by: David & Charles

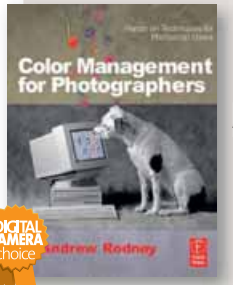
This is a clear, concise account of how pro photographers past and present created their most well-known work. The book is divided into sections such as documentary, landscape and portraiture, with examples from Robert Capa, Cecil Beaton and David Hockney among others. Each photo is accompanied by an easy-to-understand passage explaining how you can recreate it, allowing the reader to combine appreciation for the work with a guide to learn the technique. This is merely a glimpse into their work, leaving you with a craving for more. **OC 87%**

Digital SLR Cameras and Photography for Dummies



£19.99
David D. Busch
Published by: Wiley

This book is split into clear sections and interspersed with photographs and bullet points, which along with the friendly language makes it enjoyable to read. From buying and using an SLR, to composing, editing and organising pictures, there is a lot of information. My only complaint is that photos are scant, particularly in the technique section. Still, this is recommended for anyone considering a SLR or needing a refresher course. **HB 84%**



Colour Management For Photographers

£29.99
Andrew Rodney
Published by: Focal Press

Colour management is a difficult subject to explain, and often harder to implement, but this book is one of the best I've seen on the subject. Andrew Rodney explains the principles and gives real-world examples from professional photographers. It's still a dry read, but if you're determined to operate a fully managed workflow, this tome is essential. **JH 87%**

YYePG Proudly Presents, Thx For Support!

PENTAX

for your
precious moments

See the quality. Feel the difference.

The Pentax *istDL is a digital SLR fully loaded with technology, but not weighed down by it. In fact, before batteries and SD card, the feather-like Pentax weighs just 470 grams. The best in class.

Light as it is, the Pentax *istDL is no less advanced. An auto picture mode instantly selects the most appropriate exposure settings. A generous 2.5 inch LCD screen provides ample display. There's clear layout and controls, 6 megapixel picture quality, and you can even mount any Pentax lens you want.

The Pentax *istDL digital SLR. The serious camera has just lightened up. **www.pentax.co.uk**

*istDL

PENTAX

YYePG Proudly Presents, Thx For Support!

THE GROUP TEST

Flatbed SCANNERS

Ian Burley examines six affordable flatbeds that can digitise your prints and address your film and trannies too, something still a rarity with printer/scanner all-in-ones

YYePG Proudly Presents, Thx For Support!

Microtek *6100*
£90 www.microtek.co.uk

Mustek *4800TA Pro II*
£48 www.mustek.com

Visioneer *9420*
£108 www.visioneer.co.uk

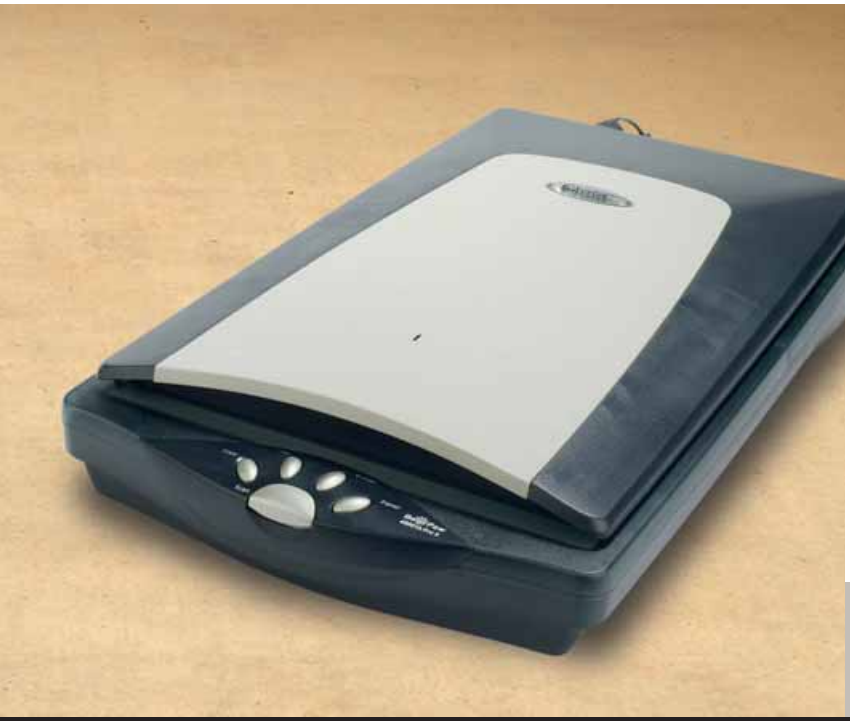
www.whatdigitalcamera.com
YYePG Proudly Presents, Thx For Support!

Mustek 4800TA Pro II

Solid scanner that can be used sideways to save desk space

£48 www.mustek.com

SCANNER TYPE: Conventional moving lens and sensor **MAXIMUM SCAN RESOLUTION:** 2400x4800ppi **FILM HANDLING:** 4x slides/ 6-frame strip



By quite a margin, the 4800TA Pro II is the cheapest scanner in this test. Despite that, it's a neat design and comes with fully featured scanner control software. Being one of the smaller flatbed scanner designs, Mustek includes a special foot that enables the unit to be used sideways to save desk space. The 2400x4800ppi resolution offered is also the lowest in the group, but it didn't affect our tests. Also, 300ppi and 1200ppi document and print tests were on a par with the rest for sharpness and resolution. Film scans at 2400ppi, delivering three-megapixel results, were just as sharp as most of the others tested. Contrast needs to be upped for a crisper result, but that's about all with print scans.

Scans from film, though quite swift at 2 minutes for 2400ppi results, need a lot more work. Slide scans look flat, lacking deep blacks or true whites; and negative scans are too light and with a green cast. With effort, this can be fixed, but it's fair to say that the 4800TA Pro II is not a particularly good film scanner.

VERDICT

Film scans need work to get acceptable results, but apart from this the 4800 TA Pro II is a solid scanner and very affordable. WDC

the scores

84%

15 Scan quality
17 Scan speed
18 Ease of use
17 Build quality
17 Value

WHAT WE LIKE:
Small and attractive design; price; good reflective media scans

WHAT WE DON'T LIKE:
Disappointing film scan quality

Microtek Scanmaker 6100

Low-profile flatbed and good scans into the bargain

£90 www.microtek.co.uk

SCANNER TYPE: Conventional moving lens and sensor **MAXIMUM SCAN RESOLUTION:** 3200x6400ppi **FILM HANDLING:** Up to 5" x 4"

The Microtek ScanMaker 6100 covers a fair amount of desk space but compensates for this with a relatively low profile. As is now a tradition with Microtek film-capable flatbed scanners, there is an illuminated window on the top of the lid that serves as a light box.

SilverFast SE software is bundled with the ScanMaker 6100 and, while this has its fans, the standard Microtek scan control software is actually very comprehensive in its own right. Reflective scans are show good density and contrast. There is a slight pink tint to greys, but is easily corrected.

With negative film the bias is green, but again this is easily corrected, so is not a major worry. Film scan sharpness is good too. However, you are made to wait up to 12 minutes for a 2400ppi 35mm negative frame to be scanned. For what it offers, the price is about right.

VERDICT

The Microtek ScanMaker 6100 is certainly well worth considering if you aren't too concerned about having slow film scanning performance. WDC

the scores

85%

17 Scan quality
16 Scan speed
18 Ease of use
17 Build quality
17 Value

WHAT WE LIKE:
Good-quality scans out of the box

WHAT WE DON'T LIKE:
Slow film scans

YYePG Proudly Presents, Thx For Support!

Visioneer OneTouch 9420

Good scan quality from both film and prints

£108 www.visioneer.co.uk

SCANNER TYPE: Conventional moving lens and sensor **MAXIMUM SCAN RESOLUTION:** 4800x9600ppi **FILM HANDLING:** One 35mm frame

Visioneer has certainly upped its game with the OneTouch 9420. Previous Visioneer scanners that we have tested failed to get particularly good ratings, but the 9420 tested this month is a different animal.

Best known for its regular appearances on the QVC shopping channel, the 9420 scanner is a typical Visioneer compact design with its lid hinged, unconventionally, on the long side of the unit. ScanSoft PaperPort is bundled and this does a good job of managing documents, but for serious image management you'd be better off with a specialist package.

Scans from prints are very good, perhaps benefiting from just a little lightening. Film scans tend to be rather flat and soft, but can be massaged into shape and are perfectly good for small prints or web and email applications. The main problem with the 9420 is its price, with the cheaper Microtek ScanMaker 2100 offering similar performance, for example.

VERDICT

Worth considering if the price is right; this is a little pricey for what's offered. WDC

the *scores*

84%

16 Scan quality
18 Scan speed
18 Ease of use
16 Build quality
16 Value

WHAT WE LIKE: Very competent scan quality after a bit of work; compact

WHAT WE DON'T LIKE: A little dear; only space for one film frame at a time

Canon Canoscan LiDE 500F

Ultra low-profile design and a good performer

£129 www.canon.co.uk

SCANNER TYPE: Contact Image Sensor **MAXIMUM SCAN RESOLUTION:** 2400x4800ppi **FILM HANDLING:** One 35mm frame

The CanoScan LiDE 500F is a complete extrovert and unlike any other model in this group test. For a start, it's the only CIS (contact image sensor) scanner, enabling it to be a space-age ultra low-profile design and have no need for a mains power supply because it's powered entirely via the USB port. But it can also be turned on its spine and operated like an up-turned book, saving space on your desk. The only drawback of it being a CIS scanner is that it won't scan uneven subjects well.

The LiDE 500F is also a good performer, with sharp, punchy results. The only caveat is some stepping of straight line detail in film scans. The film scanner arrangement involves mounting a separate combined transparency illuminator and film holder. It's neat, but there is only space for scanning one film frame or mounted slide at a time. Canon's FARE Level 3 system in the LiDE 500 was also more effective than Digital ICE in the Epson 4490 and only extended film scan times at 2400ppi from 76 seconds to 98 seconds.

VERDICT

This is another LiDE winner from Canon. WDC

the *scores*

90%

18 Scan quality
18 Scan speed
18 Ease of use
18 Build quality
18 Value

WHAT WE LIKE: Impressive scan quality; compact and stylish design

WHAT WE DON'T LIKE: Some stepping evident in film scans; one film frame at a time

YYePG Proudly Presents, Thx For Support!

HP Scanjet 4890

Generous film scan capacity but the scans need work

£165 www.hp.co.uk

SCANNER TYPE: Conventional moving lens and sensor **MAXIMUM SCAN RESOLUTION:** 4800x9600ppi **FILM HANDLING:** Up to 5" x 4"

The Scanjet 4890 comes in an initially impressive desktop-eating form factor. A scan preview time of under five seconds was also positive. But this was audibly the noisiest unit we tested. Image quality didn't compensate; on default settings scan results were over-saturated and too light, requiring a fair bit of post-processing to get decent results. HP's unconventional scanner control software is easy for newbies to use but gets frustratingly fiddly when you want more custom control. Perhaps the 4890's best asset is its generous film scan capacity of up to 16 mounted slides or 30 film strip frames per batch. But as so much work is needed to knock the scans into shape, this positive feature is rather blunted. Resolution settings are also confusing. We selected 2400ppi for our film scans and yet enormous image files resulted, equivalent to 7200ppi. Scanning a 35mm frame also took up to 18 mins. The colour quality of film scans was reasonably good, if slightly on the dark side.

VERDICT

Fast preview time, but also bulky, noisy, and disappointing reflective scans. Not really good enough for the price. WDC

the scores

81%

15 Scan quality
16 Scan speed
17 Ease of use
18 Build quality
15 Value

WHAT WE LIKE:
Generous film scanning area

WHAT WE DON'T LIKE:
Disappointing scan quality; no hardware dust and scratch removal

Epson Perfection 4490Photo

Gives high-quality scans, though it's pricey

£199 www.epson.co.uk

SCANNER TYPE: Conventional moving lens and sensor **MAXIMUM SCAN RESOLUTION:** 4800x9400ppi **FILM HANDLING:** 12x strip film, 4x slides

Straight out of the box the Epson 4490Photo gives an impression of high quality. Switch it on and it purrs. Some of that purring comes from a secondary motor that drives the moving transparency illuminator in the lid. Though not as generous as the HP 4890, you can batch scan up to twelve 35mm film strip frames or four mounted slides and you only wait one minute for 2400ppi scans, plus the scans are of good quality for a flatbed. Print scans are also very good, with no hint of over-saturation, plus good sharpness. Maybe the scans err on the dark side, but that's better than being too light. Is there a black mark? Well, yes. Digital ICE dust and scratch removal is featured and, especially with negative scans, we found that the system left its mark rather too blatantly. It can also quadruple scan times. If I had this scanner, I'd probably not use this feature. Apart from that, the 4490 gets a thumbs up.

VERDICT

Best overall performance of the group, but also the dearest. Very high standard of construction and excellent software. Only the Digtal ICE facility failed to impress. WDC

the scores

91%

19 Scan quality
17 Scan speed
18 Ease of use
19 Build quality
18 Value

WHAT WE LIKE:
Very good scan quality, design and build quality

WHAT WE DON'T LIKE:
Digital ICE dust and scratch removal over-aggressive

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THE FACTS

Quick cross-reference guide to the main features of each scanner

	MUSTEK 4800 PROII	MICROTEK 6100	VISIONEER 9420	CANON LiDE 500F	HP 4890	EPSON 4490PHOTO
PRICE (RRP)	£48	£90	£108	£129	£165	£199
SCANNER TYPE	Conventional moving lens and sensor	Conventional moving lens and sensor	Conventional moving lens and sensor	Contact Image Sensor	Conventional moving lens and sensor	Conventional moving lens and sensor
FILM HANDLING	6x4 inch film scan area, four mounted 35mm slides or six-frame strip holders supplied	Built in 4" x 5" transparency adapter, EZ-Lock™ film holders for 35mm slides, 35mm filmstrips, and 6x9-cm film, 4" x 5" Mylar template	One 35mm film strip frame or mounted slide at a time	One 35mm film strip frame or mounted slide at a time	Up to sixteen 35 mm slides or 30 negative frames; two 120 mm or one 5 x 4" transparency	35mm strip film 12 frames, 35mm mounted slides four frames, medium format (6 x 12cm) one frame
HARDWARE DUST AND SCRATCH REMOVAL	Yes	No	No	FARE Level 3	No	Digital ICE
CONNECTIVITY	USB 2.0 High-Speed	USB 2.0 High-Speed	USB 2.0 High-Speed	USB 2.0 High-Speed	USB 2.0 High-Speed	USB 2.0 High-Speed
OTHER FEATURES	Removable foot included for space-saving sideways mounted configuration, Photo Express™ CD, FineReader™ OCR, DVD Picture Show	SilverFast scanner application, mini light box in scanner lid	ScanSoft PaperPort media management software with OCR, ArcSoft DVD slide show builder utility	Vertical scanning configuration, powered by USB port, ArcSoft PhotoStudio image editing and OmniPage SE OCR. CanoScan Toolbox software, scan stitching, scan to PDF	Hp Image Zone software suite	Moving transparency illuminator, Epson Creativity suite, PIM II, Photoshop Elements

THE CONCLUSION

There is no escaping the fact that Canon and Epson share the honours in this group. The Epson Perfection 4490Photo is desirable because of its fundamental competence, while the Canon CanoScan LiDE 500F is desirable because it's a combination of style, innovation and scanning capability. But if you read the full summaries in this group test, you'll find that neither is perfect. Perhaps the most disappointing scanner was the HP Scanjet 4890. The default settings lead to over-saturated and light results, while there isn't much to justify the high price. The Visioneer OneTouch 9420 is a big improvement on previous Visioneers we've tested; the Microtek ScanMaker 6100 is competent and sensibly priced; while the Mustek BearPaw 4800TA Pro II is cheap but certainly not nasty.

THE ADVICE

From a photographer's point of view, a scanner is potentially useful for both digitising prints and film. Even quite inexpensive flatbed scanners are usually capable of decent results when scanning prints, but it has to be said that using an inexpensive flatbed scanner for film scanning is not always a rewarding experience, especially compared to using a dedicated film scanner. Scanning film with a flatbed scanner is a design compromise and can boil down to slow scanning rates, soft results and fiddly handling of film strips. Not all inexpensive flatbed scanners that claim to be film-compatible are like this, but many are, so be warned.

Another tip is to be wary of very high resolution claims. For routine photo scanning, you could find yourself using just 300 pixel per inch (ppi) resolution a lot of the time. Scanning a 6x4in print at 1200ppi will result in a 34-megapixel image. Considering there is probably less than two megapixels worth of information in a print like that, you can see that extreme resolution isn't everything. High resolution is more important for film scanning, but with the optical limitations of flatbed scanners, 2400ppi mode could exceed the scanner's actual capabilities.

Hardware-assisted dust and scratch reduction systems, like Canon's FARE system and Digital ICE, can be useful, usually for film scanning specifically, but can be a double-edged sword.

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Nikon Coolpix S4

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Casio Exilim Card EX-S600

6.18 Megapixels - 3x Optical Zoom

£219

Kodak EasyShare P850 Zoom

5.25 Megapixels - 12x Optical Zoom

£271

Canon Digital Ixus 55

5 Megapixels - 3x Optical Zoom

£213

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£218

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WDC Letters

SoundByte
Musings from the Editor

A Sad *Demise*

If you read my predictions for 2006 in the January issue you might be forgiven for thinking that either I had inside knowledge or a hotline to Mystic Meg, because I suggested that a long-established camera brand would either disappear or be bought up by an electronics giant. The issue had only been on sale a week when Konica Minolta announced the sad news that they would be withdrawing from the photography market and selling their SLR assets to Sony.

In fact I wrote that prediction before Xmas and, funnily enough, it wasn't necessarily Konica Minolta that I had in mind. I certainly wasn't expecting it to happen so soon. (Had I known in advance I'd have been wise to have bought shares, because they went up after that announcement).

Whatever Konica Minolta's future, it's sad news for photography. Many of us have fond memories of Minolta cameras, and I loved my Minolta Flashmeter IV before some swine stole it.

In the meantime the rest of us are all pondering the implications. Why did it happen? Will there be any more casualties? Is this a good time to get a good deal on a Konica Minolta camera?

'Many of us have fond memories of Minolta'

For what it's worth, my view is that they never had enough clout to make big inroads into the mass market consumer compact market, and they left it far too late to launch a digital SLR, so too many of their 35mm users got bored waiting and switched to Canon or Nikon. And there's quite a strong likelihood that Konica Minolta won't be the last to go either.

As for whether or not you can get a good deal, the answer is probably yes. Their Dynax SLRs are very good and the all important lens mount will live on under the Sony name, so you'll still be able to get lenses and accessories for it.

Something to say? Then drop us a line

Contact us at: What Digital Camera, King's Reach Tower, Stamford Street, London SE1 9LS
Tel: 020 7261 5323 Fax: 020 7261 5398 Email: wdc@ipcmedia.com

In Defence *of DxO (1)*
David Volborth

I had to reply to the letter from David Wells concerning DXO Optics Pro 3 entitled Difficult to please.

I too read the review, downloaded the demo and bought this program straight away.

This is SO easy and QUICK to use. So what about the dull interface – there is nothing hidden because there is nothing to do but slide a few sliders.

This colour correction (right) took me five seconds. With Photoshop it's a nightmare – I have to create a complicated script to get anywhere near the same result. My only negative comment: I can't save settings in a preference file for later – or maybe I just haven't found it yet. Brilliant. And a great mag too.

In Defence *of DxO (2)*
Gerald Ramshaw

I find the comments by David Wells about DxO Optics Pro most puzzling. I, too, downloaded the trial version and, if anything, your review

Letter *of the month*

this month's **STAR** prize

Obsolete Already
Fred Bateman

I've just got round to reading, in issue 103, the letter from Sheila Phillips (Digital Doubts).

Sorry, but your reply is complete tosh. I have negatives in my loft dating from 1956. They may not be easy to find, but they're there and they're useable. I guarantee you that in 50 years' time most of today's images will have been lost for ever.

I no longer have a three and a half inch floppy drive on either of my computers, but I have lots of disks – now unreadable. At the moment we're using CD and DVD disks. But within ten years we'll have switched over to solid state removeable memory and we'll find that the shiny round things we use now are similarly unreadable.

There are already many examples that demonstrate irretrievable data loss due to changing media. I hear that large swathes of stuff from as recently as the 1980s had been lost because disks are now unreadable? Have we not all had issues with CDs and DVDs becoming unreadable? We were once told they could tolerate all sorts of abuse – I saw one on Tomorrow's World being read after having half of it cut away. Can't do that now, can you? You may say that we will have to back-up our back-ups, and then we'll transfer all our archived images from today's media onto whatever comes along tomorrow. I don't think that will happen.

I believe digital images will prove, for most people, to be ephemeral. In 50 years someone will discover a CD disk in your loft, possibly marked 'granny's birthday' and wonder what to do with it. I bet they won't have a CD drive on their PC.

Nigel Atherton replies: *CD/DVD disk are the medium of choice for music, movies, games and other media as well as our photos, and there are millions, if not billions of them out there. I just don't accept that there will be no means of playing them in 50 years, whatever the stoage medium may be then. But I'm awarding you Letter of the Month'for your well argued, but scary, predictions. Lets meet in 50 years to see who was right!*

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understated its performance. I have yet to see any software have such a profound affect on the quality of my photographs. Everyone to whom I have shown the results has reacted the same. Scenes shot in RAW with a 350D were classed as excellent by viewers and outstanding when I showed them the same shots after processing with DxO Pro. The improvements are not slight and it isn't difficult to use, just slow (but worth it).

I agree, however, with Tom Williams letter about classifying lenses, although he did go on to overcomplicate matters. You only need to indicate the angle of view – the user doesn't need the trigonometry.

It is easy to 'see' the difference between two telephoto lenses which might have angles of 4° and 8°, or wide angles that might be 35° or 45°. The other advantage of this is that if you know the angle, you can easily 'see' the area of the scene covered.

In Defence *of Vivitar*

'Adamantski'

I was reading your magazine today when I saw a letter from a reader asking why you didn't review Vivitar cameras and your reply, reading between the lines was that they were sub standard and not worth the time.

I have owned a Vivitar ViviCam 4000 for a year now and am constantly amazed at the photographs this compact produces time & time again. First time as well.

I have been into photography for over 20 years so I'm not a beginner. Its build quality & functionality leave others shame faced for what they charge, but pictures are worth a thousand words so I won't babble on.

If you find a few spare moments why not see (probably for the first time) what this Vivitar is capable of with your own eyes and decide if they are worth a mention or two.
http://www.pbase.com/adamantski/vivitar_vivicam_4000
http://www.pbase.com/adamantski/custom__american_car_show

£299 is a *Lot of Money*

Rob Webster

I enjoyed your in-depth, informative and interesting review of the Nikon D200 camera (February issue) except for the last comment you made about the camera being a little over a £1000. It's actually £1299. In my book, probably because I don't earn as much as a journalist, £299 is not a little, it's a lot over a £1000! Other than that, a great magazine

A Toast, *Gentlemen!*

Brian Symonds

I've just switched from Pictbridge printing to using a PC. I've tried three different photo editing applications and have settled on Photoshop Elements 3. But whichever software we use, one thing is certain. The people who devised them are clever beyond words.

I'm always astounded by today's technological marvels – whether it be digicams, ipods or whatever – but photo-editing suites which can help the photographer produce amazing images from even mundane pictures are mind-blowing.

Even after just four weeks of Photoshop my own pics have become so much more creative than the straight unmanipulated images I was getting from a direct camera to printer combination.

Please, let's raise our glasses for the brains behind Photoshop, Paintshop etc. Without them I doubt if digital imaging would have become the 'unleashed beast' it has done!

Web Forum *Chat*

Archiving RAW

Posted by: Pip
Board: Digital capture

What's the consensus on archiving your images in RAW format? I've been told that shooting in RAW is fine, but archiving them as RAW is unwise because in years from now you may not be able to read them because it's not a standardised format; it's proprietary and varies according to the camera manufacturer. I'm told that it's better, to convert them to a universal format (low-compression Jpeg or Tiff) and archive these instead.

Posted by: Chris
I archive the RAW file and a TIFF conversion. I keep the RAW because it allows me to go back and start all adjustments from scratch if I want to. It may be that the prophets of doom are right about not being able to read the RAW in a few years - time will tell.

Posted by: Nigel C
I archive my Olympus Raw files along with TIFF conversions of the images that I have actually used. I am reluctant to rely on Jpegs for archiving because they lose quality when opened and saved again, and, being highly compressed, seem more prone to file corruption. The Tagged Image File Format (TIFF) has been an industry standard almost since the advent of the PC, and I'd expect it to remain so for many years. Likewise the Jpeg format is very widely used in many industries, and is unlikely to die out for many years.
I have some TIFF images that were created more than twelve years ago, and have been transferred from machine-to-machine several times and still open perfectly.
Editing programs like Photoshop support a wide variety of formats, some little used nowadays, so I'd hope that the outlook for 'heavy-weight' standards such as TIFF and major camera manufacturers RAW files is secure for some time to come.

Our survey said...

QUESTION: Will you be attending the Focus On Imaging show at the NEC this month, and if so what is your main reason for going?

Touch and try new products	13%
See a specific manufacturer	10%
Attend seminars/workshops	8%
I'm a trade visitor	11%
I will not be attending	58%

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Helping you to create **better** pictures

What Digital Camera Techniques

This month we look at shallow depth of field techniques, scanning, retouching portraits and more. But first...

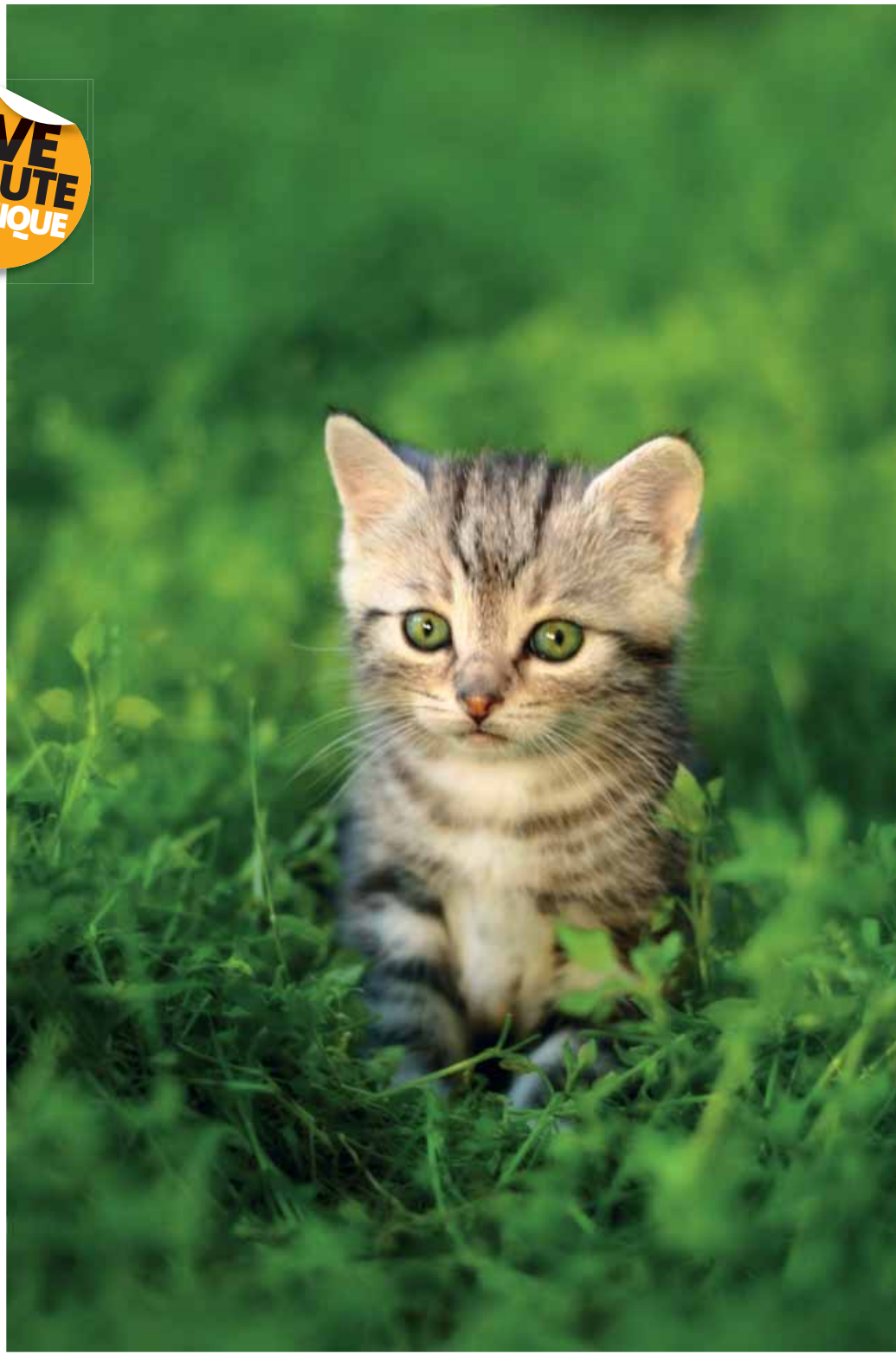
THIS MONTH'S TECHNIQUES

DEPTH OF FIELD p70-75
TAKE THAT p76-78
SCANNING p80-82
HELP FILE p84-88
EVENING CLASS p90-91
DIGITAL SURGERY p92-95
PHOTOSHOP CHALLENGE p99-101

Hello *Kitty*

FIVE MINUTE TECHNIQUE

By Monique Bogaerts
Camera Canon EOS 10D



How to capture a picture of your pet good enough for a chocolate box

- Before you start, be warned that photographing animals, even your own pets, requires at least as much patience as photographing children.
- Choose a simple, uncluttered location. If indoors, make sure there are no corners of armchairs or tables legs in shot to distract attention from the subject.
- If you can, shoot outdoors. Grass makes a perfect background, as you can see here, and there is more space for your subject to move around.
- Beware of animals with dark or light fur, as they can fool your meter. Depending on your camera, and the metering mode used, you could either suffer gross over or underexposure and lose the detail in the fur. Either take a reading from a mid-grey area or do a test shot and check your LCD. Use the histogram function if you have one.
- Try using a telephoto lens at a wide aperture to create a pleasing perspective with shallow depth of field (for more on this technique see over the page).
- Take lots of shots. Use the continuous drive mode, but don't extend the shoot for too long if your subject becomes bored and loses interest.
- Avoid direct flash, except as a fill. It could cause the animal discomfort and the light quality will be apalling.

TIP! *Try using bells, rattles or your own vocal chord to make noises to attract your subject's attention and elicit good expressions from them.*

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John Freeman's *Guide to...*

Shallow *depth of field*

By using the lens's widest aperture you can greatly enhance your photographs, from portraits to still lifes

We've all seen those pictures where only a thin sliver of the image is in sharp focus, while everything else, whether in front or slightly behind the focal point, drifts into a blur. Such pictures are designed to draw your attention to a single area of the image, be it a person's eyes, a flower in a field or an element in a still life. Done well, such images have enormous impact. There's no trickery involved in creating this effect, but there are a few simple techniques that you'll need to master to achieve the same effect yourself.

The degree of sharp focus immediately in front of and behind the point that the lens has been focused on is known as its 'depth of field'. The greater the depth of field the greater this zone of focus. The lens's aperture is the biggest factor determining depth of field. The more the lens is stopped down, the greater the depth of field. Other factors include the choice of lens: the more telephoto the lens the greater the apparent depth of field (all other things being equal). Focal distance plays a part too, with close range shots having a shallower depth of field at a certain aperture, than images focused on a point further away. >>

Main images © John Freeman

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Using a *telephoto lens*

One of the other benefits of using a wide aperture is that you can use a faster shutter speed. This is advantageous if your subject is fast-moving and you need to track it in the viewfinder. This was the case when I was photographing this butterfly and it only stayed on one of the flowers for a few seconds. I used a shutter speed of 1/1000th and an aperture of f/2.8. The shutter speed was fast enough to eliminate camera shake and to freeze any movement in the butterfly's wings. By reducing the depth of field, our focus concentrates on the butterfly but we can still distinguish the colourful flowers that make up the background.

Still *life*

Another area where I use the aperture wide open is when I'm shooting food or still lifes. In these cases you can really make a point of the main subjects – in this case the croissant. Even though there is minimum depth of field in this shot, the pastry is pin sharp. Another benefit of this method is illustrated in the shot of egg cups. Here the use of a wide aperture has given the picture a degree of abstraction and it needs a second look to determine exactly what the object is. This would not have been the case if I had used a small aperture and got more of the shot in focus.

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Isolating *detail*

Wide apertures help to isolate detail. I was photographing this sleeping newborn baby when I became fascinated by its tiny hand. I decided that was to be the focus of interest but I still wanted to see the baby's face. This time I used a No 2 extension tube, which allowed me to focus really close. Depth of field diminishes the closer your point of focus, so the combination of the extension tube and wide aperture created a really shallow zone of focus. The wide aperture also enabled me to shoot without flash, which could have been upsetting for the baby.

I employed much the same technique to photograph the model's hands in this very different image (right), a nude study taken for my forthcoming book on photographing the nude.

Photoshop

How to simulate *shallow depth*

A shallow depth of field effect can be easily recreated on your PC by using your image-editing software. Using Photoshop, duplicate your background into a new layer (**Layer > Duplicate Layer**). Apply a desired amount of Gaussian blur from the filter menu on to the background layer.

BEFORE

AFTER

Now select the top layer and apply a layer mask (**Layer > Add Layer Mask > Reveal All**). Using a suitable brush size, paint away the background area to expose the underlying blurred background. Change brush sizes as you get in close to your subject's edges.

You will probably notice as you continue around the subject that the blurred edges from the layer below are just showing through. To remove this, select the bottom layer and use the Clone tool to duplicate areas of the background over the blurred edges to remove them.

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Useful gear for *shallow depth*

AN SLR OR 'PROSUMER' CAMERA
The smaller the sensor, the greater the depth of field will be (all else being equal). With some compacts it's almost impossible to get shallow depth of field. SLRs and enthusiast cameras with larger sensors produce shallower depth of field at wide apertures.

TELEPHOTO LENS OR TELECONVERTER
Telephoto lenses give the illusion of shallower depth of field. A similar result can be achieved using a teleconverter in conjunction with a compatible shorter focal length lens.

A FAST LENS (F/2.8 OR FASTER)
The wider the maximum aperture of your lens, the shallower the depth of field you'll be able to achieve. If you can afford one, get a lens with a maximum aperture of f/2.8 or wider. Fixed focal length lenses often have wider apertures and can be bought quite cheaply second hand.

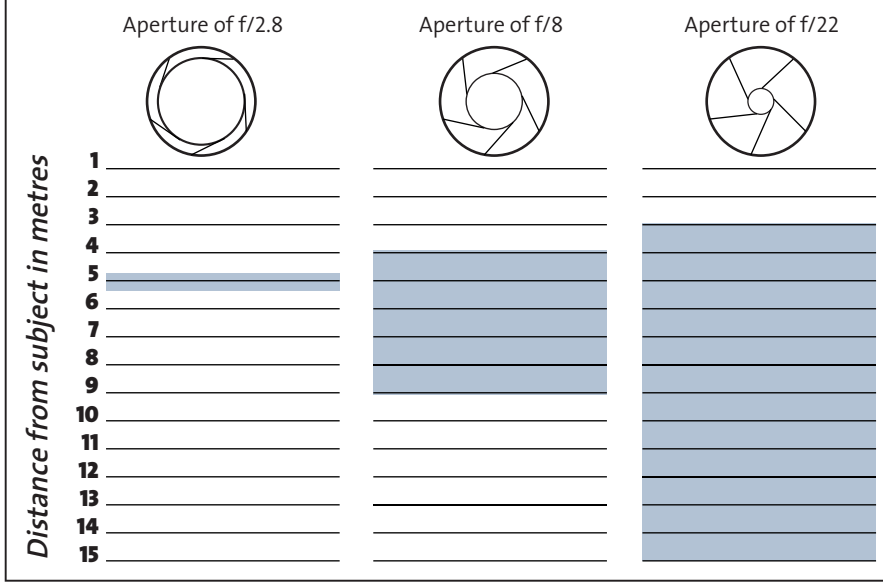
MACRO LENS/EXTENSION TUBES
The closer you are to your subject, the shallower your depth of field will be. If you don't have a proper macro lens, an extension tube, fitted between the camera body and your lens, will enable you to get in really close to your subject.

The eyes *have it*

Shallow depth of field works especially well with close up portrait shots. By focusing on the subject's eyes, their ears and even the tip of the nose will drift out of focus, enhancing the sense of eye contact with the viewer.

Depth *of field*

As you stop down the aperture, the area of sharp focus (depth of field) grows larger. Here the lens is focused to 5m, and the blue zones indicate the areas of sharpness. In reality Depth of Field also varies according to the size of the sensor, the focal length of the lens and the point focused upon.



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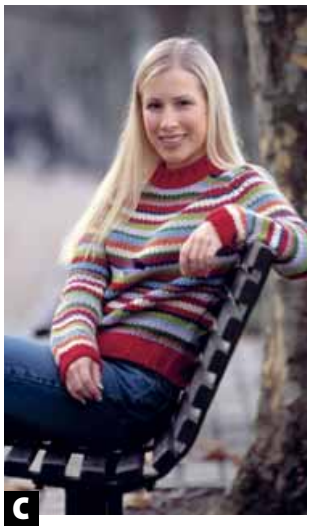
Adding *dynamism*

I was shooting an architectural fittings catalogue of handrails. They were beautifully engineered and designed objects. I wanted the shots to do justice to them and make them look as dynamic as possible. I could have just shot them straight on, stopped down and got everything as sharp as possible. Instead I fitted a No 1 extension tube to the camera. This fits between the camera body and the lens. It enables the lens to focus extremely closely, while reducing depth of field to a minimum. I chose a low angle, tilted the camera and focused on the handrail's fitting, and took the shot at f/2.8. The focus is now firmly on the fitting – the main object – while the perforated metal balustrade falls out of focus quite quickly. This makes the shot far more interesting and draws our eye to the most important part.

A

B


C

No *distractions*

Look at these three pictures. In picture A the lens was stopped down to f/22 and virtually everything is sharp. However, the people, who can be clearly seen in the background, are a distraction. When I opened the lens to f/8 (picture B) the background is less sharp but the people are still clearly visible. When I open up the aperture to f/2.8 (picture C) the background is completely out of focus and our full attention is on the girl. In this case it was far better to shoot 'wide open'.

John's *Top Tips*
use of aperture

1. The more you can open up – in other words use a large aperture – the less the depth of field will be.

2. Even though you might be using fast shutter speeds a tripod is essential, especially if you are shooting still lifes.

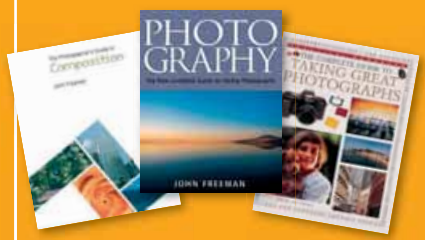
3. Digital SLR cameras have the advantage of a depth of field preview button. Use this to see what difference it would make to your shot if you stopped down.

4.

Use the aperture priority mode on your camera. This lets you select the aperture while the camera takes care of selecting the shutter speed.

5. Remember that the more telephoto the lens, the less depth of field; whereas with wide angle lenses, the greater the depth of field is.

JOHN *FREEMAN*



John's clients include some of the country's biggest companies. He has illustrated well over 100 books, covering subjects as diverse as cookery, health, travel and home interiors. He has also sold more than a million copies of his glossy photography manuals, of which he has written more than a dozen.
John also sells fine art photography from his own gallery in London's prestigious Oxo Tower. He is fully digital, and mainly uses a Canon EOS 1Ds SLR with a variety of lenses.
John's website is
www.johnfreeman-photographer.com

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Take That!

WDC reader Andrew Harris explains the technique behind his unusual still-life joiners

Anyone who has ever done a jigsaw puzzle will understand the principle of creating a single, large picture by joining lots of smaller component images together. The usual aim, though, is to make the seams invisible, as with most panoramic photos, for example.

One of the first people to say, 'Hey, let's show the joins!' was the artist David Hockney, whose dislocated images caused a bit of a stir when they first appeared. Since then the technique has been employed by a number of photographers who have used this method to emphasise the fragmented nature of time and space. Reader Andrew Harris is the latest to do so, but rather than applying the technique to the more common landscapes or architectural shots, he's brought it indoors and unleashed it on the humble still life.

Using simple equipment he has created a look all his own, but, not wishing to keep a good thing to himself, he has decided to share his technique with his fellow WDC readers. The method is simple, though it may take a bit of practise to master it. And when you do, why not send your efforts to us? If they're good we may even publish them!

1 What you will need

You'll need a small space in which to shoot your still life. Somewhere offering diffused daylight is best if you don't have studio lights, but indoor lamps can also be used for illumination.

You'll also need a camera with a macro capability. A compact will suffice because you don't need big file sizes. With SLRs, dedicated macro lenses are the best option but extension tubes and screw in close up lenses are cheaper alternatives. If you still can't get in close enough don't worry: just shoot as close as you can because you can always divide your shots up into even smaller ones later.

A tripod is useful for precise framing, and for eliminating the risk of camera shake. You can use any software that supports layers for the compositing work later on, but you'll need to run it on a PC with plenty of RAM as your file size can get quite big, depending on the number of images you use.

2 The set *up*

Find a corner of your home to set up your still life, ideally on a table or worktop. You'll need a background too. For this shot Andrew placed the whiskey bottle on some wood, painted white, and positioned some white-painted MDF board behind it, but you can use bed sheets or white paper/card.

This still life was lit by window light from the side, with a reflector placed opposite to re-direct light back on to the bottle. Household lamps or diffused flash are good alternatives to natural light (but make sure you set the correct white balance).

3 Taking the *pictures*

Although could probably shoot randomly, using guesswork, for best results it's best to plan out your joiner. First, take an initial shot of the complete still-life set and print it out in draft. Divide it up, using a ruler and pencil, into equal sections that you will then photograph as individual images.

Then, starting in the bottom left hand corner, zoom in as close as you can and photograph all the sections as they were divided up on your plan, making sure that adjoining sections overlap slightly. You may need a macro lens or close-up attachment to focus close enough.

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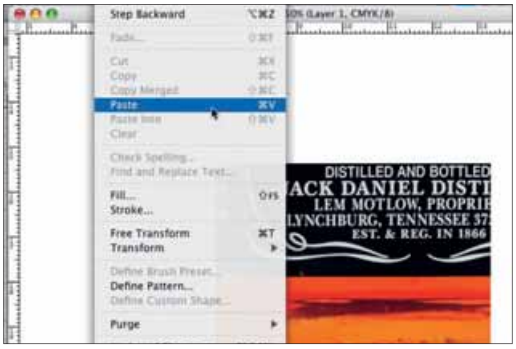
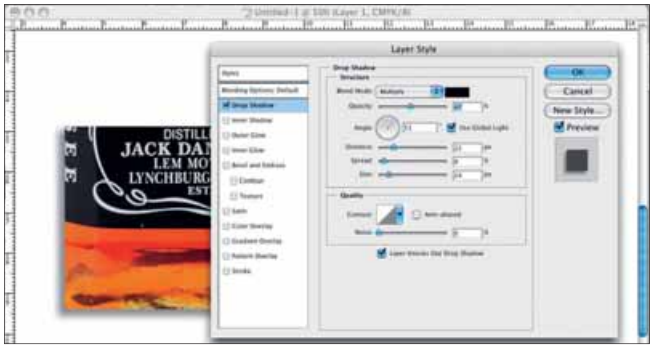


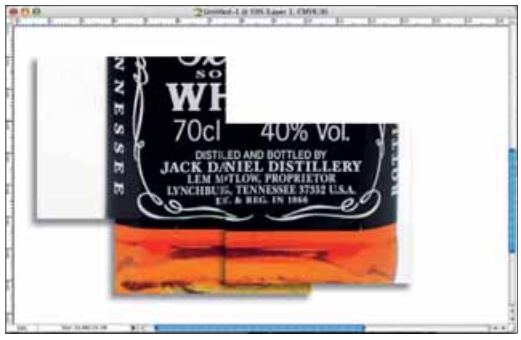


4 Create *your canvas*

Having taken all your component shots, download them onto your PC. I find it easier to build my joiner from the bottom corner and then work upwards row at a time. Open your first image. Press **CTRL** and **A** to select it, then switch to your new blank canvas and press **CTRL** and **V** to paste the image into it as a new layer. Click on the Move Tool and drag the layer down to the bottom left hand corner of the canvas. Make sure you leave quite a gap around the bottom and left hand sides.

5 Drop *shadows*

Adding a drop shadow to every componenmt image helps to define its edges and exaggerates that disjointed look that gives these joiners their distinctive character. To do this, select the **Layer Styles Tab** and then select **High Shadow** On the layer in the Layer window, Double click on the layer styles symbol (the little **F** symbol to the right hand side). Set the lighting angle to 60 degrees and the shadow distance to 75. Repeat steps 4-5 with each image.



6 Building up *the joiner*

A quick way to duplicate the drop shadow is to select the first layer in the Layers Palette and then, from the Layer menu, select **Layer Style>Copy Layer Style**. Select the new layer in the Layers palette and go to **Layer> Layer Style>Paste Layer Style**. The shadow will be reapplied. It's useful to have the 'Auto Select Layer' option turned on. This appears on the main window toolbars when the 'Move' tool is selected. You can then click on an area of the image and that layer will be automatically selected. It's also useful to rename each layer to aid identification.

7 Arranging *your joiner*

The Layers can be moved around to change how they overlay each other. To make one layer overlay another ensure that the layer you want on top is above the other in the layers palette. To move a layer, just click on it in the layers palette and drag it up or down. As you progress you may need to resize the canvas. From the **Image** Menu select **Resize>Canvas Size**. When you've finished, crop the canvas to centre the image, and save it as a **PSD** file (preserving the layers) so you can make changes later on. You can save a jpg copy as a smaller, flattened version.

TOP TIPS

Image *Resize*

'The Jack Daniels image is made up of 66 individual layers. If the original file sizes had been used then I'd have soon run out of memory (even with 1GB). For that reason the images were all rescaled to 1000 pixels wide and resaved. (You can set up an Action in Photoshop to Batch resize).

'An alternative would be to set the camera to a lower capture resolution before you start. A file size of just a 2-3 megabytes per image is enough to create a high resolution joiner once the shots have all been combined together.'

Getting *Close*

'The close-focusing limitations of my lens (even with a close-up attachment) meant that I could not zoom in as close as I would have liked. To make it look like the image was made up of more sections that it really was, I further divided each image I shot into quarters. I did this by opening each image, selecting each quarter in turn (using the rectangular marquee) and copying/pasting it into a new Photoshop document, which I then saved with a different name. Make sure you overlap your selections.'

Do you have an interesting technique you'd like to share? Then send it us at the address on page 19

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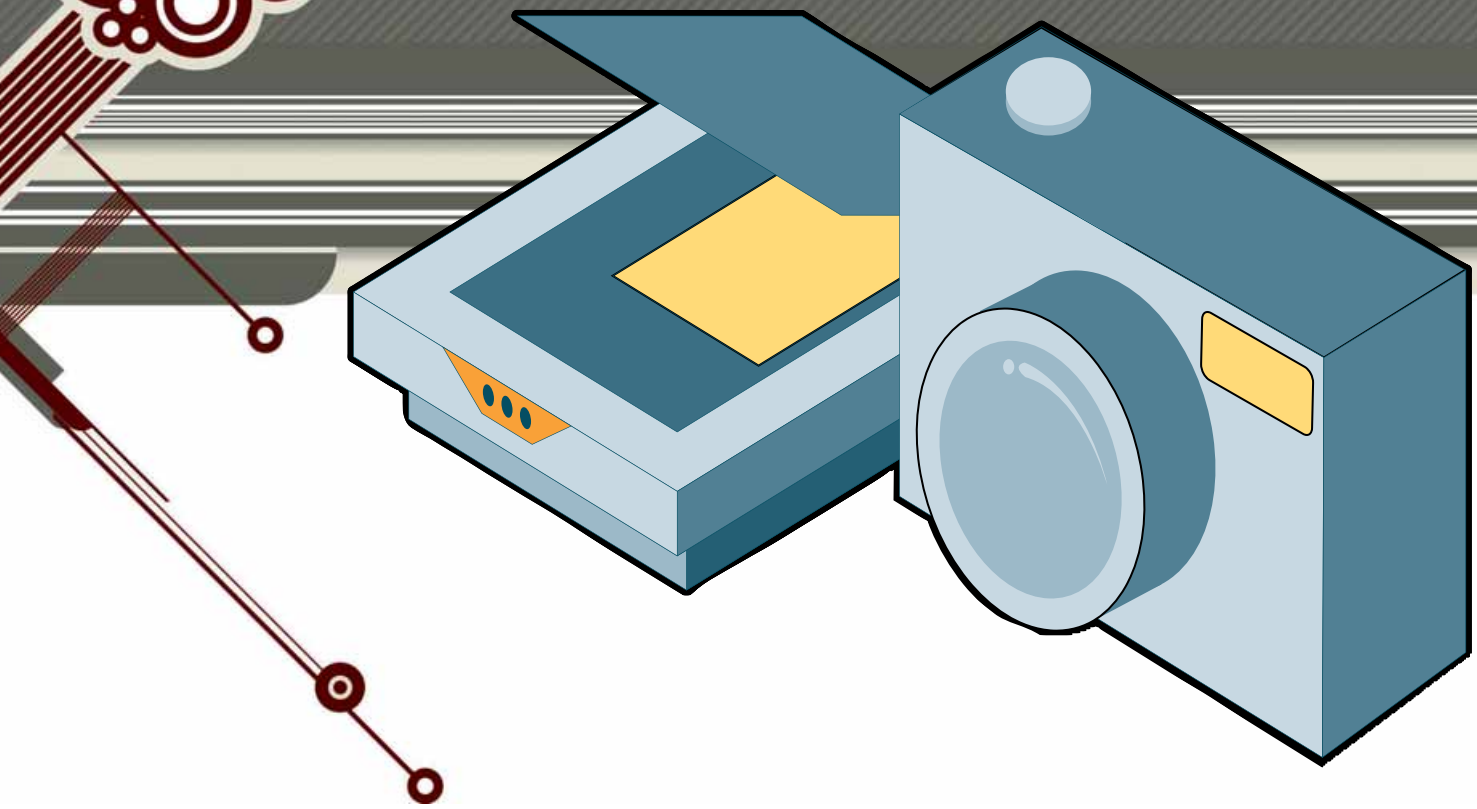

DIGITAL VERSUS FILM

Having discussed how scanning compares with digital camera technology, **Jon Tarrant** now addresses the ultimate question: how does the quality of digital capture compare with film?

Digital capture is better than film in many ways; it allows instant review, immediate electronic distribution and provides easy entry into the world of retouching and creative image manipulation. There are also ways in which digital suffers by comparison with film capture; the cameras are generally more expensive and shorter-lived, there is total reliance on battery power, and long-term storage can be a problem in terms of both media and format compatibility. Yet there is another topic that is more important than all of these put together: how does the quality of digital camera images compare with the quality of images captured on film?

Two possible avenues exist for investigating this question; either both types of images can be turned into physical prints for evaluation or both types can be digitised and examined electronically. Both options could be justified but in order to reproduce pictures in a magazine it is necessary to digitise them – which makes comparison of digitised images more sensible than physical prints if the results are to be published here.

The next problem is how best to ensure a level playing field in terms of cost and capabilities of the equipment chosen for comparison. Capable digital cameras such as the Canon EOS 350D and Nikon D70s are now selling for under £600, making them very close in price to the Epson F-3200 film scanner. Though it could be argued that digital camera buyers are also likely to purchase at least one new lens and maybe a couple of voluminous memory cards, it is clear that price alone does not swing heavily one way or the other. This is even more true if the cost of a basic film camera is added into the equation, together with an allowance for film purchase and processing costs saved over the lifetime of a digital camera.

Time is the next issue. While digital pictures can be reviewed much more quickly, it is also the case that if physical prints are needed then film can still be a strong contender. It is perfectly possible to insert a digital camera's memory card in a kiosk workstation and print from that on demand, but it always seems to be a rather drawn-out affair. Alternatively, many photo-labs

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Images © Jon Tarrant

film image

digital image

can make prints directly from a memory card with roughly the same turnaround and price as applies to film.

The fly in the ointment here is raw data. Photographers who shoot raw format images usually do so in order to be able to improve their images if necessary, but such improvements are not possible when prints are made en-masse at a lab. In fact many High Street labs seem unwilling to accept raw format files.

The counter-balancing obstacle that exists for film printing is working hours. Getting prints made during the daytime is fine, but not once the shops have shut. Desktop printers have the uppper hand here – provided you don't run out of paper or ink.

Overall, when it comes to printing, film and digital both have strengths and weaknesses: neither is the outright winner.

'In my archive test neither technology was the winner'

BASELINE TESTING

When it comes to testing equipment there is always the problem of subject choice. Whereas some things will always be included – bold colours, low light, high contrast and skin tones – specific types of subject can often reveal particular problems. Fortunately, I have been running tests like this for many years, constantly looking to see how the strengths and weaknesses of digital cameras compare with those of film capture.

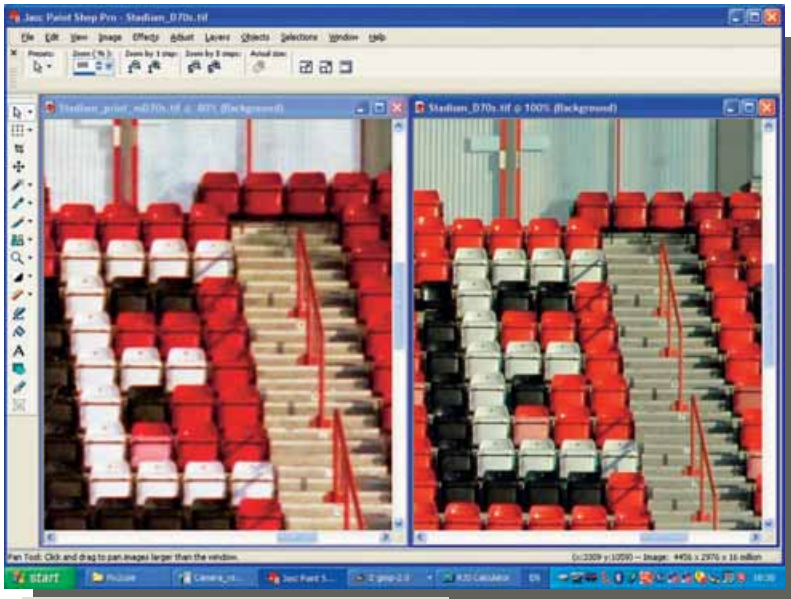
Back in 2000, for example, I pitched the Kodak DCS 620x professional DSLR against an Olympus iS-200 hybrid SLR-compact camera loaded with Fujicolor Superior 200 colour film.

Surprisingly, given that the sensor in the Kodak comprised just 1728 x1152 pixels, there was more detail and better sharpness in the digital file than there was in a film image scanned at 3200dpi (giving 18MB after cropping). On the other hand, the digital version displayed artefacting, which film capture did not. Neither technology was the clear winner, but my test proves that digital has for some while been able to compete with film.

Fast-forward just over five years and the D70s has six million pixels to play with. To provide a reasonable comparison, the film images were captured using an all-manual Olympus OM4-Ti. Such cameras, and their lenses, can be bought secondhand and provide lots of control for photographers who shun digital and also prefer to focus by hand. This last point is important because it looks as if the thing that let film down in the 2000 test was poor focusing from the camera's AF system.

BRIGHT AND BEAUTIFUL

The stadium stand (right) was photographed in afternoon light, which had a visibly orange glow to the naked eye and turned the grass slightly more yellow than it would have looked under more neutral lighting. The D70s picture was taken at the long-focus end of its matching 18-70mm Nikkor DX zoom whereas the OM4-Ti was fitted with a 100mm Zuiko prime lens. Fujicolor



It's all in *the detail*

These two pictures, of Jersey's Springfield Stadium football ground, reflect the superior subjective appeal of silver halide film, which has bolder yet natural colours: the digital image looks a little flat by comparison. Close-up examination of the stadium pictures reveals much more sharpness and fine detail in the digital image. The film image looks mushy by comparison.

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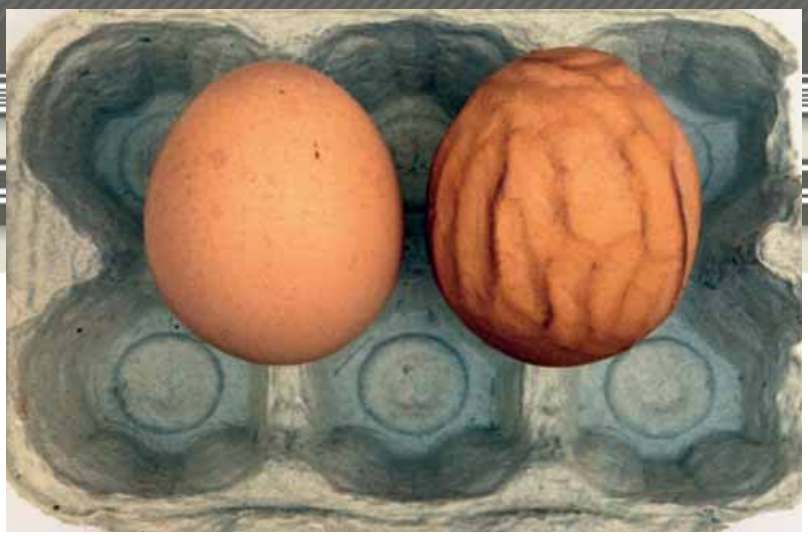

Still life *Comparison*

This unusual still life, of normal and malformed chicken eggs, was the only test that really challenged the Nikon D70s. The digital camera's images were too dark and exhibited a very poor colour balance when captured in fully automatic mode under low level lighting (the exposure used was 1/10s at f/8 with ISO 400 sensitivity). The distinctly blue and rather flat as-shot image was corrected (see bottom pic) using Paint Shop Pro's automatic adjustment tools to produce a final image that is still not quite as punchy as the film scan, but which might be more aesthetically pleasing.

« Superia X-tra 400 was used in the Olympus with both cameras set to ISO 400 and f/8 aperture. Interestingly, the cameras' exposure systems differed in their exposure time recommendations by about half an f-stop (the D70s suggesting a slightly shorter exposure time). In my experience it is not unusual for digital cameras' exposure readings to differ from the readings taken using hand-held meters, and also from each other. However, this is not especially important except when working in the studio using a flashmeter – and even then digital's instant-review facility guards against disasters.

'The silver halide print has a very pleasing appearance...'

The D70s picture of the stadium looks good on screen but the silver halide print looks even better overall. Making an inkjet print of the digital camera's image did not help: the silver halide print still had a nicer all-round feel. In the digital domain, however, the D70s wins hands-down. The scanned film image lacks sharpness compared with the digital file, and automatic dust removal was neither fully successful nor without its own problems (look at the highlight on the chairs in the screen-grab comparison, for example). This does not detract from the fact that the silver halide print has a very pleasing appearance in the hand, but it does show that within the limits of this test, a digital camera gives better technical image quality.

A rather more specialised test, but not an unreasonable one, was based on shooting a simple still-life subject using only overhead window lighting. The light level was fairly low so the exposure times had to be prolonged – a situation that can cause a significant amount of noise in digital camera images. A more obvious problem, however, was severe underexposure in the D70s's pictures. Two f-stops of overexposure had to be dialled-in to achieve a satisfactory result. The OM4-Ti, on the other hand, recorded good-density negatives without any exposure adjustment. Note that the in-camera metering figures were no more different between the two cameras than they were for the brightly lit stadium picture. In other words, the cameras still agreed fairly well in terms of metering but disagreed strongly in terms of the effect of the applied exposure.

As mentioned previously, any digital camera can be saved from disgrace if Play mode is used to check the quality of all images, but really this should not be necessary. Again the physical silver halide print had the nicest overall quality even though the D70s image was more detailed. One of the problems this time was colour, which the digital camera did not handle well in auto white balance mode, even when raw format was used and computer processing employed to enhance the image.

At this point the slowness of Nikon's PictureProject 1.5 software for the D70s has to be mentioned. Using a decent, though not the latest, Windows XP laptop I had to wait about two minutes per picture for image enhancements to be applied, then another six minutes per image for export (conversion from .NEF raw format to maximum quality JPEG files). This meant that a dozen pictures took well over an hour and a half to process. I could have got an entire roll of film processed and printed in less time than that! To be fair, the Epson F-3200 also takes a while to do its own image enhancements, such as dust removal, but the total time taken is considerably less than PictureProject 1.5 requires per frame.

CONCLUSIONS

Though it would be nice to be able to say that film remains the medium of choice for quality-conscious photographers, the truth is that digital captures more detail than film can record in a like-for-like test. This does not mean film isn't still better for some applications, and film prints still look lovely to the naked eye, but it means that in everyday use a digital SLR will prove superior to a film SLR when technical image quality is the overriding concern. The fact that this conclusion can be drawn using a digital camera that is priced well under £1000 including a new matching digital lens, is very impressive indeed. The latest high-spec, medium-cost DSLRs now record more detail than is typically captured using 35mm film. It is as simple as that. **WDC**

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Where are the *Nikons?*

From: Alan Bolger

I have a 35mm Nikon F65 and would like to buy a DSLR, the D70s, but I trawled all around the centre of Birmingham the day after Boxing Day to find one. An independent dealer said I had been the 10th person that day wanting one. He told me he'd heard that Nikon were going to discontinue it or that there had been a problem with the manufacture of a part. Can you shed any light on this, or help me find one?

HANNAH SAYS: *As far as we are aware Nikon has no plans to discontinue the D70s at the current time; it was announced last May so it should be around for a bit longer. The reason you couldn't locate one is probably because the dealers had sold out; as one of the most popular digital SLRs it was undoubtedly on many people's Christmas lists. In November Nikon issued a recall for some units of the EN-EL3 battery, which is available as an optional accessory with the D70s. However, we haven't heard anything about problems making the parts. In order to track one down you could try contacting some of the dealers in WDC or looking online.*

Canon Sensor *Dust Up*

From: Mark Smith

I have just bought a new Canon EOS 350D, my first digital SLR, and it is fantastic until I use a small aperture. Black marks showed up on the photos when I went narrower than f/11.

When I first saw this I thought I had a faulty camera. After a quick search online I found that it was a dirty sensor. The Canon manual says to clean it with a blower but that didn't work so Canon expects me to send it to a Canon service centre to be cleaned.

I had another look online and it seems quite common for new cameras to need cleaning. Can't manufacturers check that the camera is totally clean before boxing it up? I know that every time you change the lens you are risking dust getting in but a new camera shouldn't have this problem should it?

JAMIE REPLIES: *Cameras are assembled in a dirt-free, controlled environment where all the workers wear lab suits, hats and so on, to minimise the dust getting on the sensor and elsewhere in the camera. For the most part this system works, but it's not a perfect world. I can't honestly answer why your camera has dust, but I can appreciate your concern.*

At f/11 the dust is more likely to show due to the increased depth of field, but is it dust on the sensor or the lens? Try cleaning your front and rear elements first to see if the problem persists. If it does, then it's the sensor. Explain your problem to Canon and it should be able to clean or replace the camera. If the dust gets onto the sensor later, you will have to pay for it. Alternatively, try the solution from IMS that we have reviewed on page 52.

To reduce the chance of dust, always turn the camera off before changing lenses to reduce the static charge, always use clean lenses, and hold the camera with the front facing down.

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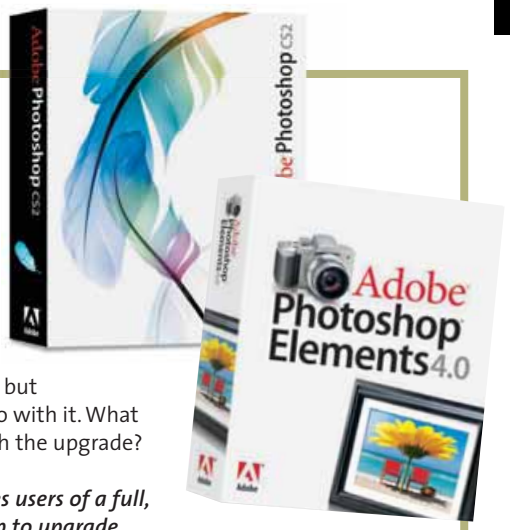
Byte Size

Upgrade Issues

From: James Atkinson



At Christmas my son bought me 'Adobe Photoshop CS2 Upgrade,' but sadly I don't have the software to go with it. What would be the best software to match the upgrade?

HANNAH SAYS: *The upgrade enables users of a full, licensed version of Adobe Photoshop to upgrade to CS2. In order to use the upgrade you need to have Photoshop CS 7.0 or an earlier version. This won't come cheap; a full version of CS2 costs well over £500. You may be able to get an earlier version from eBay, but you need to make sure it is legitimate and hasn't been already been installed. An alternative may be to take the upgrade back to the shop where it was bought and swap it for Photoshop Elements 4.0. This is a stripped down version of Photoshop, aimed at more novice users. However, it may have enough features to suit you, and at around £70, is a lot cheaper.*

Top Tips

EXPOSURE CHECKING

For quick and accurate exposure checking, balance the brightness of your camera LCD with that of your PC monitor. Look at the same picture on each and adjust the LCD using the brightness control on the menu. LCDs can often be too bright or dark and exposures can be spoiled if not accurate. Of course if your PC is calibrated properly, then even better.

Budget Choice?

From: Bernard Wilder

Whilst shopping around I have found it almost impossible to get impartial advice from retailers. My main requirements are: cost up to about £150, good lens, at least a 2in LCD, good indoor and low-light shots, movie playback with sound, long battery life and easy operation. Can you help?

HANNAH SAYS: *So just a few demands then Bernard! Your budget of £150 does make it tricky to fulfil all your requirements and you may find you have to forgo some. The Canon A520 has a good 4x optical zoom, is easy to operate and has lots of features, including an indoor shooting mode. The only drawback may be the LCD, which is 1.8in. It uses 2xAA batteries and has the capacity to take 80 shots from a charge, rising to 300 if you use Canon NB-2AH batteries. The advantage of using AAs is that they are readily available and cheap to replace. Alternatively the Panasonic LZ1 may suit you better. It has less manual features than the Canon, but includes a 6x optical zoom, 2in LCD, decent battery life of 215 pictures (using the supplied cells) and includes an image stabiliser, to help prevent camera shake in low-light conditions. If you can wait, Panasonic has just announced its replacement; the LZ3, which has an extended battery capacity and promises faster response times, though price is yet to be announced.*

Fishy Business

From: Maurice Wilders

I am a keen angler and am looking for a digital camera that will allow me to take a self-portrait with any fish I catch. The camera needs to have a swivel LCD unit and a remote control that would allow me to be in front of the camera, see the shot in the LCD screen and use the remote control to take the picture.

JAMIE SAYS: *Canon has a selection of cameras that may be suitable. The 7MP PowerShot G6 includes a 2in swivel LCD and is supplied with a wireless controller. Alternatively the 7MP Olympus C-7070 has a 1.8in rotating LCD and an optional remote control is available.*

Not Smart Media

From: Mr BJ Cooper

There seems to be a national shortage of SmartMedia cards. I have recently checked online retailers and high street stores and, with the exception of Dixons, they are either out of stock or no longer sell them. Have the camera makers tricked millions of people into buying such cameras just to withdraw the cards at a later date?

IAN SAYS: *Cameras requiring SmartMedia cards exclusively have not been manufactured for about three years now. SmartMedia generally preceded the digital camera boom and there are relatively few SmartMedia users today and most of them have cards and don't need any more. Naturally, this means a reduction in demand for new cards, so less and less people are stocking them. But you can still find them – eBay vendors are selling 128MB cards for as little as £13 (plus postage).*

Simple Software

From: Simon Warrington

I've just given my nine-year-old son my old 2MP Fuji digicam and he seems really enthused by it. I'd like to introduce him to simple image editing and management software on the PC. I already have Adobe Elements 3 but to be honest it's far too complicated for him. Is there a cheap or free application that is simple enough for a kid to use but which has enough functionality to be useful? I don't want to spend a lot as he may get bored with it by this time next week.

NIGEL SAYS: *You have a couple of options. Kodak EasyShare software is free from the Kodak website and is very easy to use, though geared more to sharing than editing. On balance though I prefer Google's Picasa software which is also free but offers better editing features and an intuitive, easy-as-pie interface. For a free application it's surprisingly slick and feature-packed, though Mac users are out of luck as it's Windows only. You can download it from www.picasa.com.*

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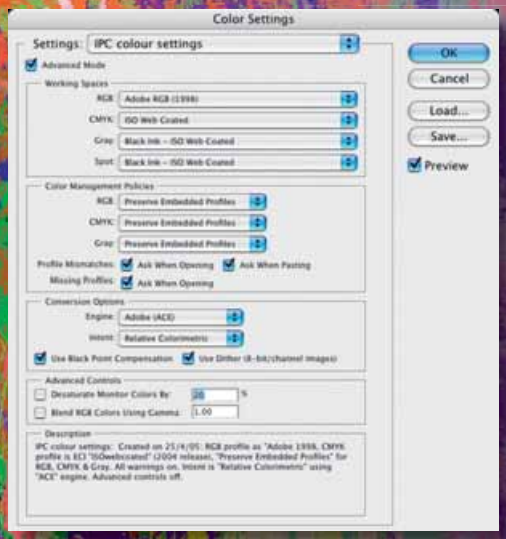

Colour Combinations

From: Alan Horten

I use an Epson Photo 950 printer, and calibrate the screen with ColorVision Spyder. What settings should I use for printing in CS2 colour management? Mine is currently set to the default of North America, which somehow seems wrong. A brief recommendation on the rest of the boxes would be helpful. In Print Preview, the Profile box, which identified the printer in Adobe CS has now changed to offer various options – what should be put in Color Handling? One other point, how do I change the dreadful American spelling?

***IAN SAYS:** In Adobe Photoshop the **Edit > Color Settings** dialogue box lets you set and save your own colour preferences. North America is one of the preset defaults supplied. I'd suggest you set the working space for RGB to sRGB and ignore CMYK, etc. For colour management policies, set to preserve embedded profiles, with profile mismatches. I prefer to be informed if there is a mismatch so I can choose to convert to the working colour space or stay with the embedded space.*

With conversion options, set to Adobe (ACE) and Intent to Perceptual. Black Point Compensation should be on, and so should dithering for 8-bits/channel images. Leave the 'advanced controls' boxes unchecked and then use the Save option to save your preferences. Unless you have custom profiled your printer, it's probably safe to leave the profile as sRGB. Only a few consumer printers can explicitly handle other colour spaces using standard printer drivers anyway. Again, if you are using standard printer drivers, best let the printer decide the colours in 'color handling'. Alas, I'm not sure there is a way to change the American language favoured by Adobe.

Flash Choice

From: Richard Parker

I want a flashgun for my Panasonic FZ20, but most do not say if they are compatible with different makes of camera or if they are capable of continuous flash. I'd like to keep the ability to shoot continually until the memory card is full.

***IAN SAYS:** The Panasonic FZ20 only has a non-dedicated flash hotshoe. You can still buy flash units that are non-dedicated. Instead of using the camera's metering system, and you being able to shoot using flash with the camera set to auto mode, you will need to set the appropriate manual settings on the camera and use the auto illumination afforded by the flash. For continuous flash shooting you need a flash unit with a big enough capacitor and recycle performance to be able to keep up with the camera's shooting rate, so get as powerful a flash unit as you can afford. You will only get a good number of continuous shots with the flash keeping up if relatively little power is used and that means keeping the subject pretty close up.*

Slave to Canon

From: Mike Davies

Are there any flashguns for Canon compacts that won't be triggered by other Canon compacts when in use in a crowd? Also have you reviewed the Canon A610 yet? It seems to have good specs but I am wondering whether it takes good photos. The only drawbacks seem to be a lack of internal memory (why do Canon not do this?), weak flash, and poor movie mode.

***IAN SAYS:** Most of Canon's compact range, including the A610, can't be used with a dedicated Canon Speedlite flash unit. Only some of the larger, higher-end models have a dedicated flash shoe, like the Pro-1, for example. The way the dedicated slave system works involves coded flash pulses being transmitted and detected by compatible Speedlite flash units. Canon compact digital cameras are not compatible with the Speedlite wireless slave system, so the answer is no, there are no flash guns for Canon compacts that will be accidentally triggered by other Canon compacts in the situation you describe.*

As for the A610, its 320x240 movie resolution is not great but it can record smoothly at up to 60 frames per second. Canon doesn't generally include internal flash memory in their cameras and to be honest, most other manufacturers don't either, but it's a nice fall-back facility to have. The similar, but higher-resolution, A620 rated well when we reviewed it.

Top Tips

DON'T FORGET YOUR TRIPOD

We may be moving into spring but it can still be cold and the weather can be dull. Cold hands and slow shutter speeds aren't the best combination for achieving pin-sharp pictures, especially with higher resolution sensors. Wrap up warm and don't give up the tripod just yet. If you're using a digital compact, our free mini tripod this month is the perfect size for slipping in your pocket. Place it on a car, on a fence post or even on the ground for unusual low angle shots.

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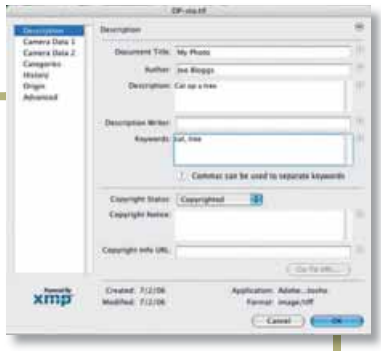
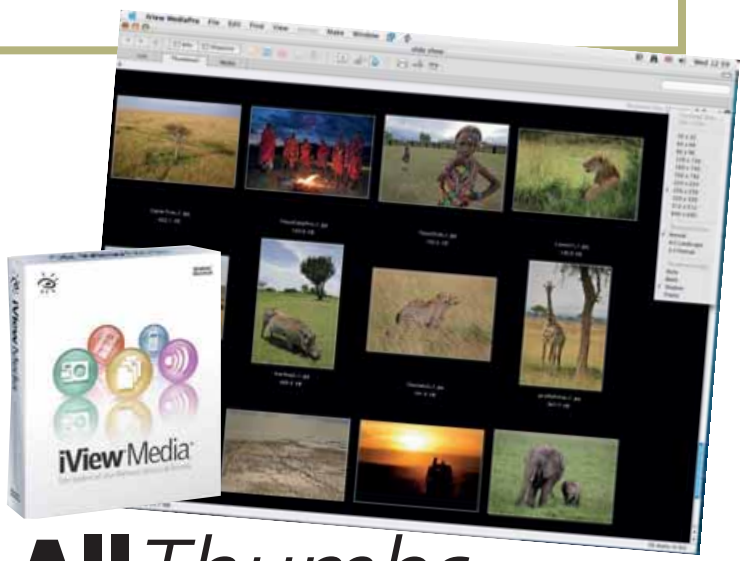
Add *Captions*



From: Anthony Newman

I've heard somewhere that there is a way to add caption and copyright information to a photograph in Photoshop which isn't visible when you view the picture but only when you select that option in the menu. Is this right?

NIGEL SAYS: *You're talking about the File Info feature in Photoshop, which is where you also access all the EXIF data on camera, lens, exposure, date etc. Go to the File menu and select File Info. Here you'll find several blank fields such as Title, Author, Description and Keywords as well as a Copyright Notice field, into which you can input whatever information you like. This can then be opened and read (as well as altered) by whoever you send the picture to.*



All *Thumbs*

From: Roger Long

I've been archiving my digital images to CD and, now, DVD, but my problem comes when I want to browse through my files. Loading each DVD in turn and using the Photoshop 7.0 browser takes ages. I could make lo-res copies of everything but this would also be time consuming. It would be handy if I could save the browser view, but I don't believe you can in Photoshop. I'm told that iView Media lets you save thumbnail catalogues for reference, and for about £30 it sounds like an ideal solution. What do you think?

NIGEL SAYS: *We use iView in the office as a quick, easy way to view folders of pictures and, yes, unlike Photoshop's browser, you can save folders, CDs/DVDs etc of images as thumbnail catalogues. If you click on the thumbnail you'll get the full size version, but only if it's stored on the hard disk. If it's on a CD it will tell you the name of the disk it's on but won't let you view a larger version. In iView you can set your thumbnail size to anything from 32x64 pixels to 640x480. If you want to view more images on the page you can reduce the thumbnail size when you view them, but you can't make them bigger. So it makes sense from a viewing point of view to create the largest thumbnails you can when you make the catalogue. iView Media 2.7 and its professional sibling iView Media Pro 3.0 are available as downloads on Mac and Windows platforms from www.iview-multimedia.com.*

Martin Evening's

Digital *Surgery*

What's wrong with this picture? Martin formulates his diagnosis and nurses it back to health

before

Lone Swan

By Owain Powell
Camera Canon A400

I am 18 years old and Andy Rouse has inspired me to become interested in wildlife photography. I have been following this pair of swans for a few weeks; they are so beautiful and proud. I took the shot of one of the swans in Llandwrog, Wales.

MARTIN SAYS: *The main bit of advice I have to offer here is to take care when selecting your viewpoint and always try to explore different shooting angles. Jimmy Lau's photograph of the swan (page 91) provides a useful comparison, because he used a low angle to make the most of the reflections in the water. In your picture, there is too much light flaring into the lens. This is because the camera is picking up a lot of the sunlight that is shining directly off the water. Let's look at ways of restoring more contrast to the photograph.*

here's *how*

STEP 1 I added a curves adjustment layer in which I boosted the contrast, with the aim of preserving the highlights in the feathers, but at the same time added more contrast to the body of the swan. This global adjustment did not improve the whole image so I filled the layer mask with black to hide the adjustment layer, then painted with white on the layer to selectively paint the effect back in.

STEP 2 There were still some muddy black areas, so I added a second adjustment layer in which I aimed to darken just the shadow areas. I filled the layer mask with black and selectively painted in the adjustment with the paintbrush tool, using white as the foreground colour. I gradually built up the density of the paint strokes until there was more depth to the shadows.

after

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Jargon Buster

Everything you need to know about image-editing, but in an alphabetical order. This month we continue with E

E is for...

EMBOSS FILTER
This filter gives the impression of a raised surface. It is best used for special effects like creating frames and buttons, rather than a photographic enhancement.

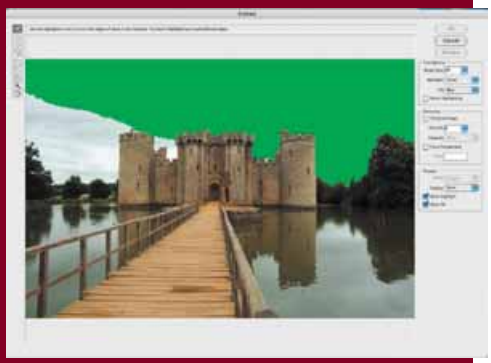
EQUALIZE COMMAND
Select **Image > Adjustments > Equalize** to apply this command which automatically redistributes the brightness values of the image's pixels evenly.

ERASER TOOL
This does exactly what it says on the tin: it erases pixels from an image. Set as a brush, size and softness can be set with slider options.

EPS FILES
EPS files (Encapsulated Post Script) is a file format that contains both Vector (lines) and bitmap (pixels) found in nearly all design programs. It is a shared format used when transferring files between different software.

EXPORT
Found in the File menu, the Export option allows you to save certain features like paths to secondary software such as Adobe Illustrator, which can be extremely useful for designers.

EXTRACT COMMAND
This command can be found in the top part of the 'Filter' drop-down menu. It is used to isolate areas of an image and erase its background. This can be handy when cutting out an image that has complicated edges.



The Extract command is displayed in its own window and has its own set of tools. With a suitable brush size, draw around the area (in green) that you wish to keep. The inside of the selection is then filled with the Paint bucket tool. When the Extract option is selected, the image's background should be removed.

EXTRAS
Guides, selection edges, slices, grid, target paths, image maps, text bounds, text baselines, text selections, and annotations are non-printing items that help you select, move, or edit images.

EYE DROPPER TOOL
The Eyedropper tool is used to select specific colours from an image. If you click on the desired area, the sampled colour appears over in the swatch area of the tool bar.

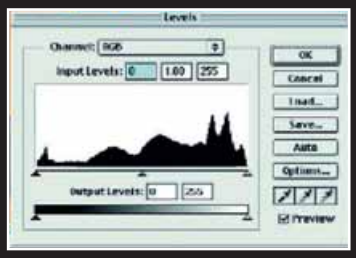
Wide Compact

From: TJ Hamble

I want a small pocket compact which offers as wideangle a lens as possible. A zoom model would be nice but I appreciate that this may make the camera bigger and I want to be able to fit it in my jacket pocket. Does a camera exist for up to about £300 which will fulfil my needs?

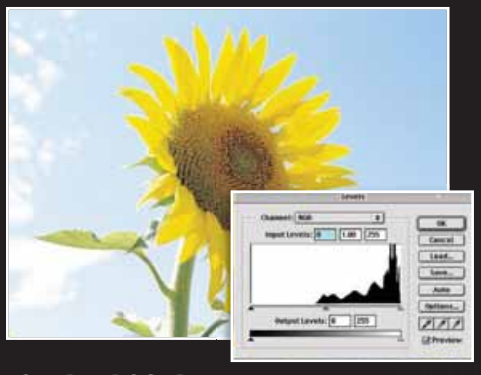
NIGEL SAYS: *You're in luck. Kodak's new V570, tested in this issue, is the world's first dual lens digital compact. One of the lenses is a 23mm (equivalent) wideangle, which is about as wide as it gets on a compact. The other is a useful 39-117mm zoom. In use the camera automatically switches between the lenses when you toggle the zoom. It's just 20mm deep too, making it a comfy fit for your pocket, and it's just within your budget. Check out the test on page* 34.

Histograms Explained

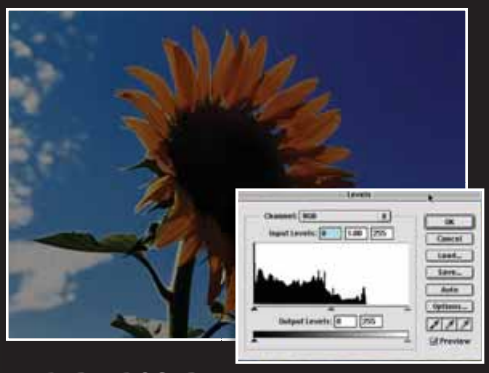


Just what do all those peaks and troughs mean?

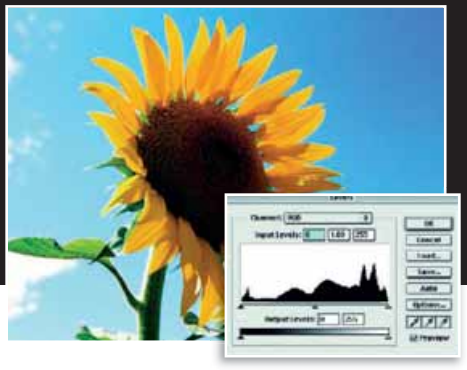
One of the advantages that digital cameras have over film cameras is that they give an instant read out of the brightness range of the image. This is in the form of a graph, called a histogram, which is displayed on the camera's LCD. The horizontal axis shows the level of brightness and the vertical axis illustrates how many pixels are in each brightness level. If you read the graph from left to right, the image brightness goes from dark to light. Therefore, the more pixels there are towards the right, the brighter the image and the more to the left the darker. Too many pixels either side will cause under or over exposure. By studying this graph you can make any adjustments to exposure that are required instantly and therefore getting a perfectly exposed picture every time!



OVEREXPOSURE
The levels in this image are bunched towards the upper end of the histogram or to the right in the LCD. This indicates that the brighter parts of the image are burning out and overexposing.



UNDEREXPOSURE
In this example the levels are bunched to the left and 'blocking in' showing underexposure.



NORMAL EXPOSURE
The levels are spread evenly through the histogram, showing an even spread of tones. The levels bunched in the middle indicate a good exposure for an average image.

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SIGMA

OUR WORLD

MICHAEL MELFORD SHOOTS THE WORLD WITH A SIGMA LENS
MICHAEL MELFORD: Born in the U.S. in 1950. Worked as a contributing photographer to LIFE magazine and other major publications. Internationally renowned for location photography. Won Best Editorial Photography award from the Caribbean Tourism Board in 2003. Photo data: SIGMA 17-70mm F2.8-4.5 DC MACRO lens, 1/15 second exposure at f2.8.

Still capturing images long after the sun sets in the Caribbean

The majesty of twilight on the island of Saba in the Caribbean is breathtaking. Only a large aperture lens can capture it in its full glory. The SIGMA 17-70mm zoom lens is just such a lens. Brightness is excellent, with maximum aperture of F2.8 for wide-angle shooting, with a minimum focusing distance of 20cm / 7.9 inches, it has an amazingly close focusing capability at all focal lengths. Designed specifically for digital SLR cameras, the lens image circle is designed to bring the best out of image sensors of APS-C size, used in digital SLRs. Optical design and lens coating is optimised precisely to reduce flare and ghosting. SLD (Special Low Dispersion) coated glass and aspheric lens elements maintain superior image quality throughout the entire range. The lens design incorporates an inner focus system making it particularly suitable for use with circular polarizing filters and petal-shaped lens hoods.

NEW

Available for SIGMA, Canon, Nikon-D, Konica/Minolta and Pentax digital SLR cameras.

FOR DIGITAL

Digital SLRs can capture great close-ups with this large-aperture standard zoom lens.

SIGMA 17-70mm F2.8-4.5 DC MACRO

*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs

ΣSigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Herts. AL7 1EW. Tel: 01707 329 999 Fax: 01707 327 822
www.sigma-imaging-uk.com E-mail: sales@sigma-imaging-uk.com

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Evening Class

Photographer, author and Photoshop guru Martin Evening passes his verdict on a selection of your photos

See page 19 for details on how to send us your digital images

Fog Sunrise

By Richard Angileri
Camera Nikon D100

I shot 'RIVER & FOG SUNRISE' in northern Wisconsin on the Rainbow River, with my Nikon D100 and a 24 - 120 lens.

Martin says: *This photograph demonstrates a successful approach to photographing directly into the sun, and the picture you see here neatly encompasses all the advice I gave earlier about shooting into the sun and capturing light reflections from the water. There is definitely a beautiful and quite delicate contrast here between the tree branches in the foreground and the sunlight reflecting off the misty water. And I also like the soft colours. This is a photograph that would work equally well in black and white.*

Blue Wheel

By Jim Reali **Camera** Nikon D70

A number of photographs in the "Earth From The Air" exhibition were on display around the base of the wheel. I took the image in RAW mode using a Nikon D70 with a Sigma 17-35mm lens. I used a shutter speed of 10 seconds to capture the movement of the wheel, with an aperture of f/14 at ISO 200 to prevent over-exposure. In Photoshop I adjusted the white balance of the RAW image, then used a free transform on a duplicate layer to make the foreground level. I tweaked levels and applied the unsharp mask filter to increase the clarity.

Martin says: *Jim has provided us with a very thorough description of how he took this picture, which reveals a useful insight into the techniques used, and all I can say is well done – Jim seems to have thought of everything! It goes without saying that to capture a long time exposure like this you need to have the camera mounted on a tripod. At 200 ISO you should be able to capture a long exposure without any noise. However, some photographers have reported noise issues with some cameras when carrying out extended time exposures in low light conditions.*

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Bird *and* Swan

By Jimmy Lau **Camera** Nikon D70

Both these images were taken with a Nikon D70 and Tamron 28-300mm Di lens, during an early morning in my local park.

This was my first photo during this morning around 5/6am. I had to use a high ISO settings (800) as it was very low light, which gives this image an old type feel to it. Although I always aim for crystal clear shots, the high noise with the low light gives this photo an ambience I quite like.

My first opportunity to photograph a swan. It was a peaceful morning and I was able to lure the swan close to me with bread. I worked quickly to take advantage of the low, bright sun. Trying to position the swan so it was lit on one side, which gives this photo a great portrait feel.

Martin says: *There were so many good photographs to choose from in Jimmy's portfolio of bird pictures and unfortunately there is only room for us to reproduce two of them here. The swan photograph is excellent because it is framed against a dark background and shot at a low angle that gives us a nice reflection in the water. And I also like the bird landing picture because of the way it is shot from above, showing us what is more like another bird's-eye view of the bird in flight.*

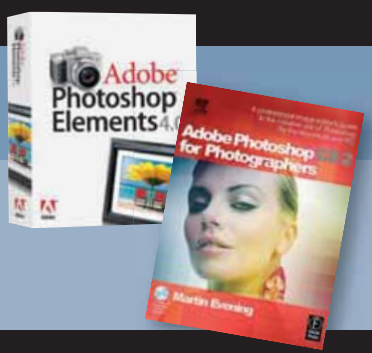
Flipped *Frond*

By Randall Collis **Camera** Canon 20D

I took this photo one afternoon experimenting with different F-stops and shutter speeds while at Hood Canal in the Puget Sound areas of Washington State in the USA. I am an avid amateur at PhotoshopCS, and thought that I could create something interesting with the foreground/background scenery. While editing the RAW photo I played around with several aspects (lighting, color and other RAW toys), and then as I was about to quit for the day, I decided to copy & flip horizontal to see if I could create an eagle-like resemblance with the frond...so I copied the photo, flipped it horizontally and had the following outcome.

Martin says: *Our vision is always stimulated by patterns, whether these are patters found in nature, in manufactured items or, as shown here, patterns generated in the computer by duplicating and flipping an image. As you look at this picture you may be reminded of the Rorschach tests, in which people were invited to make image or word associations while looking at the reflected pattern of an inkblot. Flipping an image over to create a reflection can often be used as a powerful visual trick in photography, especially if you apply this technique to pictures of human faces.*

MARTIN EVENING: Martin is a photographer, Photoshop alpha tester, international Adobe Roadshow speaker and author of the definitive, worldwide best-selling manual, Adobe Photoshop for Photographers. Visit his website at **www.martinevening.com**



EVERY PICTURE PUBLISHED WINS A CHOICE OF MARTIN EVENING'S BOOK ADOBE PHOTOSHOP FOR PHOTOGRAPHERS, OR ADOBE ELEMENTS 4.0

Adobe Photoshop CS2 for Photographers, by Martin Evening, is the definitive, world-wide best-selling guide to Photoshop. Priced £27.99 with a tutorial packed CD-ROM. Visit **www.focalpress.com**.

Adobe Photoshop Elements 4.0 is the market-leading consumer photo editing and management software. It boasts groundbreaking features and a user-friendly interface. Visit **www.adobe.co.uk**

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LEARN: EYEDROPPER – CLONE TOOL – COLOUR SAMPLING – HEALING BRUSH

The Photoshop Project

www.whatdigitalcamera.com
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WDC EXPERT
Philip Andrews

A senior lecturer for over 17 years, in Photography & Digital Imaging. Author of many photography books, Philip is an Adobe alpha tester and a winner of the Leica documentary award for Australia (1999)

www.adv-elements.com

Virtual Digital Surgery

Whether you're retouching wrinkles, or banishing blemishes, just be subtle about it. **Philip Andrews** shows you how

When it comes to retouching, Photoshop is definitely the king of the image-editing heap. The program contains a host of tools, filters and adjustment options that can help turn ordinary looking portraits into something truly dazzling.

The sheer power and dominance of the program in this area is not difficult to see, as most glossy magazine covers and celebrity lifestyle stories contain a plethora of photos that have been 'shopped' in one way or another. The results, in most cases, are amazing and in a few instances, even a little scary. But for the average photographer the interest is not about wanting to recreate the plastic look of a celebrity starlet but practise the gentle art of photo enhancement. And in truth, I feel that this is the best use of the retouching power of the program.

So with this in mind, I present here a few of the basic techniques that are used by portrait photographers on a daily basis. Most work with, rather than paint over, the basic structure and texture of the model's face and in so doing they carefully enhance what already exists rather than replace it with something that is manufactured.

Softening *Freckles*

There is nothing worse, nor more obvious, than an overworked portrait where the skin's original texture and tone is replaced with a flat surface that has more in common with plastic appliances than anyone I know. The example image is typical of the sort of photograph that is normally overworked. In an attempt to smooth out the appearance of the model's freckly skin, most photographers would completely remove them resulting in a final portrait that resembles a computer-generated model.

This technique aims to reduce the dominance of the freckles so that the underlying structure of the face shines through and is complemented with, rather than overridden by, just a hint of the freckles. In the end we are left with a result that retains much of the original charm and a definite sense of reality that overworked images always lack.

The *brief*

Identify and soften freckles with the use of the Eyedropper tool and layer blend modes.

Skill *level* 1 2 3 4 5

TOOLS AND SKILLS

- Eyedropper tool
- Brush tool
- Tool blend modes set to Lighten
- Colour sampling
- Opacity

Completion *time*

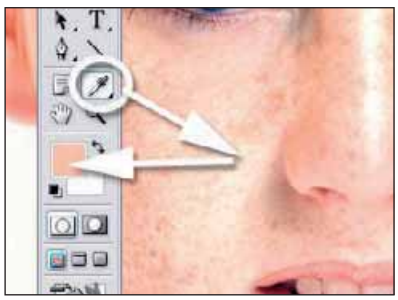
20 minutes

Software

Adobe Photoshop CS 2

Step 1 **Sample** *colour*

Select the Eyedropper tool and then check to see that the Sample Size (in the options bar) is set to average 3x3 or 5x5 pixels. Next select a flesh colour from the portrait that represents a mid-tone of the range available across the face surface. Do this by clicking on the picture with the Eyedropper tool. »



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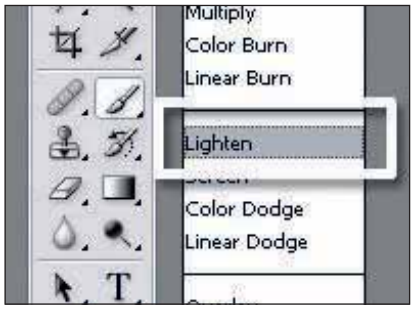
Step 2 Brush *blend*

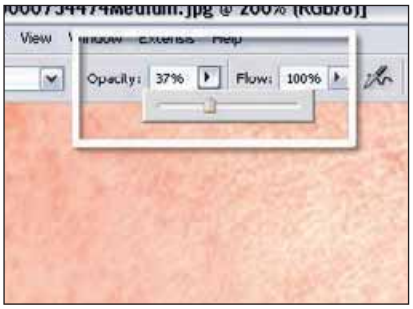
«With the skintone selected the next step is to choose the Brush tool and then change the blend mode to Lighten. Do this by selecting the Lighten option from drop-down Mode list in the tool's option bar.

When the brush is in the Lighten mode Photoshop compares the paint colour with the pixels being painted over. If the pixels are darker then they are replaced with the paint colour, effectively lightening the area.



Step 3 Opacity *change*

Now adjust the opacity of the Brush. Go to the options bar and reduce the opacity to about 40%. An opacity setting of 100% would produce a result that was too smooth. Reducing the opacity allows a little of the old freckle texture to show through, maintaining the feeling of realism while reducing the freckles' dominance. You can now begin to paint but be careful not to paint over the eyelashes.



PRO TIP! *The tone you select will determine which freckles are lightened. Choosing a darker skin tone will change only a few of the darkest freckles whereas a lighter tone selection will alter both midtone and dark freckles.*

Removing *Wrinkles*

The *brief*

Identify and remove or soften hard lines and wrinkles from the face.

Skill *level* 1 2 3 4 5

TOOLS AND SKILLS
- Clone tool
- Patch tool
- Healing Brush
- Sampling
- Aligning

Completion *time*

20 minutes

Software

Adobe Photoshop CS 2

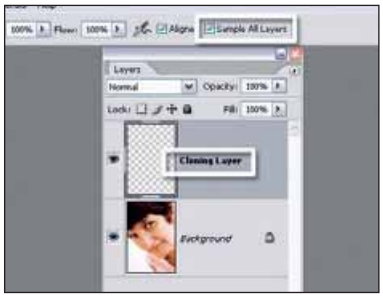
The most basic of all the retouching tools is called the Clone Stamp tool (or sometimes the Rubber Stamp tool). This feature selects and samples an area of your picture and then uses these pixels to paint over the offending marks. It takes a little getting used to, but as your confidence grows, so too will the quality of the repairs and changes you make.

There are several ways to use the tool. For starters, it acts like a brush, so changing the tip size allows cloning from just one pixel wide to hundreds across. You can also change the opacity in order to produce a range of subtle clone effects. It can be used in conjunction with any one of the options from the Blend menu and, most importantly, there's a choice between Cloning aligned or non-aligned with the sample area.

Select Aligned and the sample cursor will follow the destination cursor around keeping a constant distance between the two. When the Aligned option is unchecked the sample cursor starts where you left off with all ensuing paint strokes. Both choices have their advantages.

Step 1 Clone *sampling*

The Clone Stamp tool works by sampling a selected area and pasting the characteristics of this area over the blemish, so the first step in the process is to identify the areas in your picture that need repair. Then make sure that the image layer you want to repair is selected. Some photographers create a new layer and then apply their cloning to this layer. If this is your approach then also ensure that the Sample All Layers option is selected.



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Healing *Brush*

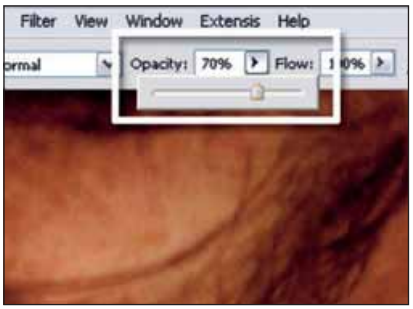
The Healing Brush works in a similar way to the Clone Stamp tool; the user selects the area (Alt/Option-click) to be sampled and then proceeds to drag the brush tip over the area to be repaired. The tool achieves great results by merging background and source area details. The size and edge hardness of the current brush determines the characteristics of the Healing Brush tool tip. In our example, the deep crevices on the model's face have been easily removed. The texture, colour and tone of the face remain even after the 'healing' work is completed because the tool merges the new areas with the detail of the picture beneath.

Patch *Tool*

The Patch tool lets users apply the repairing power of the Healing Brush to sections of pictures. To use the tool, select, drag the selection and patch. Select the Patch tool and draw a selection around an area. You can add to, subtract from or use the intersection of multiple selections to refine your selection. After making the selection the Patch tool gives you two choices. If Source is selected, in the tool's options bar, you can drag the selection to the area you want to use as a patch. Letting go of the mouse button will use this area to patch the original selection. If Destination is chosen, the area you selected will become a patch that you can drag over the part of your picture that needs repairing.

Step 2 Locate *areas*

Next locate areas in the image that are a similar tone, texture and colour as the parts that need fixing. It is these areas that the Clone Stamp tool will copy and then use to paint over the model's wrinkles. At this point you can also alter the transparency of the cloning action by adjusting the Opacity slider in the tool's options bar. Anything less than 100% will let some of the original texture through the cloned areas.



FINISHED RESULT

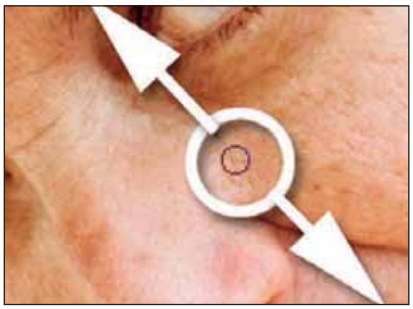
PRO TIP! *A face totally devoid of creases doesn't look real. To bring a bit more plausibility back into your work choose Edit > Fade immediately after using the Patch tool. With this feature you can change the opacity of the retouching changes that you have just applied, allowing you to bring back just the hint of a crease line to an otherwise unrealistically smooth face.*

Step 3 Sample *point*

Now to select the area to be sampled, or the sample point. Do this by holding down the Alt key (Win) or the Option key (Mac) and clicking the left mouse button when the cursor (now changed to a crosshair) is over a part of the image that suits the area to be repaired. With the sample point selected you can now move the cursor to the area to be fixed. Click on the blemish and a copy of the sample point area is pasted over the mark.

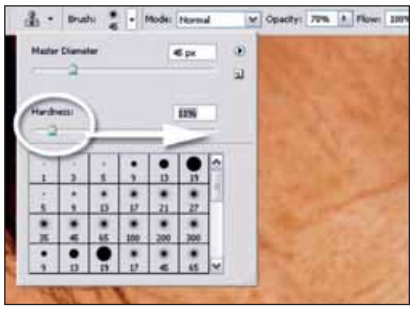
Step 4 Soft *edge*

You may need to reselect your sample point if you find that the colour, texture or tone don't match the surrounds of the blemish. You can also change the brush size and hardness to alter the characteristics of both the sample and stamp areas. A softer edge helps blend the edge areas of the newly-painted parts of the picture with the original image.



Step 5 Align *or not*

Switching between aligned and non-aligned can really help when you are rebuilding missing parts of your restoration project. Aligned sets the sample point so that it remains the same distance from the stamped area no matter where on the picture you start to click, and non-aligned repositions the sample point back to the original sample spot each time.



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The Photoshop Challenge

Each month, the WDC staff are given an image to transform. This month we tackle a building, Cliveden House. Have a go yourself and be in with a chance of winning a fantastic Wacom Graphire4 art tablet

Cliveden House image © Nigel Atherton

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Image background © www.istockphoto.com

Hannah Bouckley does a temple conversion

I wanted to do something different with the magnificent front of the house. The bottom couple of stages reminded me of an Inca temple, so by using layers and the transform tool, I decided to created a temple of my own – to a completely non-specific architectural style.

After pasting the 'temple' onto a suitable background, I repositioned it and scaled it to match the surroundings. I used the Patch tool to conceal the windows and cloned the flower pots to remove elements of 21st century life. To ensure the building blended in with the background I used the Burn tool and cloned some of the foliage. To add a shadow, I duplicated the layer containing the temple, turned it black and used Distort tool to change its shape, before adding a Gaussian blur to soften the edges.

step 1 remove

Make a path around the house using the Pen tool and turn it into a selection. Right-click **Select > Inverse** and delete the background. Go to **Edit>Canvas Size** and extend the canvas height to about 55cm. Use the rectangular marquee to select the top level of the building, go to **Edit>Copy** and paste it into a new layer.

step 2 build layers

Press Ctrl+T to access the Transform tool, then, holding the Control button down, drag in the corner to reduce the size. Position it on top of the building and repeat to make a tower. On completion go to **Layer>Flatten Image**. Select the image and paste it onto your chosen background.

Jamie Harrison makes use of Photomerge to transform a terraced street

I took my inspiration for this one from houses that suddenly develop Roman columns and pineapple gate posts, even though they were originally built in the 1930s.

First I had to take some pictures of a terraced street, but the narrow streets around WDC Towers meant I had to take three and stitch them together. For this I used the Photomerge function in Photoshop, under File> Automate. The three images were joined together quite badly but this didn't matter as I pasted the 'porch' over the worst bit and cropped the image to a more sensible format.

For the cutouts of the window, I used the lasso tool and the move tool to drag the cut-outs to the new image. To resize the new elements, use the Free transform option in the Edit menu. Finally the shadows were added using the Burn tool and some Gaussian blur used to balance the two original images.

step 1 photomerge

Go to **File> Automate> Photomerge**, choose the files in the dialogue box and arrange the images in the order you prefer. Click **OK** and let Photoshop do the rest. It isn't the best panorama maker in the world, but is fine if the images are shot properly.

step 2 burn

The burn and dodge tools replicate traditional darkroom techniques. Select the correct setting for shadows, midtones and highlights, depending on the area you are darkening. Use a fairly low opacity and build the levels up.

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Nigel Atherton offers a glimpse of a typical day in the life of WDC

I thought it would nice this month to give you a taster of life behind the scenes at What Digital Camera (Okay, so I'm a fantasist. I can dream, can't I?) There's a big lawn in the foreground to accomodate all the trappings so essential to the modern photographic journalist, so my first port of call was iStockPhoto.com for some images to cut and paste.

The three girls were all in a single shot, but after cutting them out I separated them onto different layers so I could reposition them independently. Cliveden House was shot on a dull, grey day, but the girls and Ferarri were taken in bright sun, while the waiter was a studio shot, so I had to match the contrast and colour saturation of each shot. Another fiddly job was getting the sky to show through all the balcony columns, but the Magic Eraser tool makes this easier.

step 1 Source shots

Cut-outs can be quite time-consuming, especially with fiddly shots like the one of the girls. I usually cut roughly around the subject using the marquee, then go around the edges carefully using a fine erase tool. To lose the hard edges around cut-outs I go to Layer>Matting>Defringe and set a pixel width of about 5 pixels.

step 2 Compositing

When you introduce cut outs onto new layers some resizing is often necessary. When the Move tool is selected you get a 'Show Bounding Box' tickbox option on the tool bar. Selecting this puts a box around your cut-out, and lets you rotate and resize quicky without having to go to the Edit>Transform menu.

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Canon

CHECK WEBSITE FOR LATEST PRICES

NEW EOS 5D

SLR | 12.8 mega pixels

12.8 MP full frame CMOS sensor
3 fps 60 JPEG image burst
9-point AF with 6 Assist AF points
2.5" LCD
Picture Style image processing
DIGIC II
Records RAW/JPEG images

SEE WEBSITE FOR LATEST PRICES

EOS 5D - Body only £1899 or £80/mth

EOS 5D Plus... Canon EF 24-105 f/4L IS USM £2449 or £104/mth

5D - Accessories
BG-E4 grip £169.99

NEW EOS 1D MkIIN

SLR | 8.2 mega pixels

SEE WEBSITE FOR LATEST PRICES

8.2 MP CMOS sensor
8.5 fps/48 JPEG image burst
45-point AF
Bright 2.5" 230K pixel LCD
Picture Style image processing
DIGIC II
Wide ISO range from L50 to H:3200

WFT-E1 Wireless Transmitter £699

NEW 430 EX Speedlite £189

EOS 1D MkIIN - Body only £2379 or £100/mth

NEW EOS 1Ds MkII

SLR | 16.7 mega pixels

16.7 MP full frame 36 x 24mm CMOS sensor
0.3 second start up and 4fps performance
ISO 100-1600, expandable to L:50 and H:3200
2.0" LCD screen with 230,000 pixels, 1.5-10x playback zoom

EOS 1Ds MkII - Body only £4599 or £192/mth

EOS 1Ds MkII Plus... EF 16-35mm f2.8 L USM £5624 or £235/mth
EF 17-40mm f4 L USM £5169 or £220/mth
EF 24-70mm f2.8 L USM £5524 or £232/mth

Canon EOS 350D

Switch to the future with the EOS 350D Digital
and take your creativity to a new dimension. Compact, lightweight and intuitive; delivering results to captivate the most discerning audience.

8 mega pixels | SLR

Worlds lightest digital SLR body
High-performance 8.0-megapixel CMOS sensor
Sophisticated DIGIC II imaging engine
3 frames per second (fps) for up to 14 shots

EOS 350D - Body only £525 or £22/mth

EOS 350D Plus... EF-S 18-55mm £559 or £23/mth
EF-S 18-55mm + EF 55-200mm + BG-E3 Grip £778 or £33/mth
EF-S 17-85mm + BG-E3 Grip £979 or £41/mth

Canon EOS 20D

Balance, Poise, Precision
The EOS 20D is the semi-professional digital SLR to deliver all the speed, precision and flexibility synonymous with high-end film SLR cameras - plus a whole lot more.

8.2 mega pixels | SLR

8.2 Megapixel CMOS sensor
5 fps with up to 23 frame burst
9-point AF
DIGIC II Processor
E-TTL II distance-linked flash

EOS 20D - Body only £839 or £35/mth

EOS 20D Plus... Canon EF-S 18-55mm f3.5-5.6 DC £899 or £38/mth
Canon EF-S 17-85mm f4-5.6 IS USM £1159 or £49/mth

Canon Lenses

EF20mm f2.8 USM	£329.00	EF20-35mm f/3.5-4.5 USM	£284.00
EF24mm f2.8	£309.00	EF24-85mm f/3.5-4.5 USM	£244.00
EF28mm f1.8 USM	£319.00	EF24-70 F2.8L USM	£899.00
EF28mm f2.8	£137.00	EF24-105 F4 L IS USM	£695.00
EF50mm f1.4 USM	£244.00	EF28-105mm f/4-5.6 USM	£147.00
EF60mm f2.8 Macro	£282.00	EF28-135mm f/3.5-5.6 IS USM	£335.00
EF85mm f1.8 USM	£269.00	EF70-200mm f/2.8 L IS USM	£1299.00
EF300mm f4.0 L IS USM	£924.00	EF70-200mm f/4.0 L USM	£479.00
EF-S10-22mm f3.5-4.5 USM (for EOS 20D & 350D only)	£524.00	EF70-300mm f/4.0-5.6 IS USM NEW	£369.00
EF16-35mm f/2.8 L USM	£999.00	EF75-300mm f/4.0-5.6 USM	£159.00
EF17-40mm f/4.0 L USM	£544.00	EF100-400mm f/4.5-5.6 L IS USM	£1099.00
EF-S17-85mm f4-5.6 USM (for EOS 300 & 300D only)	£427.00		

Canon

NEW MODELS - See website for more

IXUS Wireless

NEW

stunning performance with the convenience of Wi-Fi connectivity

5 mega pixels | 3x Optical Zoom 35-105mm Zoom

£329 or £14/mth

IXUS i Zoom

5 mega pixels | 2.4x Optical Zoom 30-90mm Zoom

£209 or £9/mth

IXUS 55

5 mega pixels | 3x Optical Zoom 35-105mm Zoom

£249 or £11/mth

PowerShot A520

4 mega pixels | 3x Optical Zoom 35-140mm Zoom

£169 or £8/mth

IXUS 750

7 mega pixels | 3x Optical Zoom 37-111mm Zoom

£319 or £14/mth

PowerShot A410

3 mega pixels | 3.2x Optical Zoom 41-131mm Zoom

£109 or £8/mth

PowerShot A610

5 mega pixels | 4x Optical Zoom 35-140mm Zoom

£209 or £9/mth

PowerShot A620

7 mega pixels | 4x Optical Zoom 35-140mm Zoom

£239 or £10/mth

PowerShot S2 IS

5 mega pixels | 12x Optical Zoom 36-432mm Zoom

£339 or £15/mth

PowerShot S80

8 mega pixels | 3.8x Optical Zoom 28-100mm Zoom

£378 or £16/mth

DIGITAL IXUS WIRELESS	£349.00	IXUS 750	£319.00
IXUS i Zoom	£209.00	PowerShot A410	£109.00
IXUS 40	£175.00	PowerShot A520	£169.00
IXUS 55	£249.00	PowerShot A610	£209.00
		PowerShot A620	£239.00
		PowerShot S2 IS	£339.00
		PowerShot S80	£349.00

See website for latest prices

Nikon

NEW Nikon D200

Nikon launches its powerful, feature-packed D200 digital SLR camera, delivering a high-precision, high-performance package and creating a new class of camera between entry-level and professional digital SLRs.

Kirk L-Bracket only £99.95

10.2 million pixels | SLR

See website for latest prices & bundle offers

Plus 1/2 price lens deal...see website

D200 - Body only £1199 or £50/mth

D200 Plus...
AF-S 18-70mm £1369 or £57/mth
AF-S 17-55mm £2099 or £87/mth

NEW Nikon D50

Vivid colour and sharp details straight from the camera
Specifically designed for consumers looking to upgrade from a digital compact to the next level of digital photography, the D50 is affordable and simple to use; perfect for the SLR beginner.

6.1 mega pixels | SLR

6.1 effective megapixel Nikon DX Format CCD
3D Colour Matrix Metering II ensures accurate exposure control and white balance.
Near-instant 0.2-second power-up, and quick shutter response

Battery Grips Hahnel HN-D50 £99.99

Available in... Black Silver

D50 - Accessories CF-D50 Semi Soft Case £34.99

Photographer's Choice July 2005 88%
• Great AF and metering
• Good flash
• Faithful RGB
• Really easy to use
• Big and clear LCD

D50 - Body only £349 or £14/mth

D50 Plus...
AF-S DX 18-55mm f3.5-5.6 G ED £429 or £18/mth
AF-S 24-85mm f3.5-5.6G £499 or £21/mth
AF-S DX 18-70mm f3.5-4.5G IF ED £549 or £23/mth
AF-S DX 18-55mm & AF-S DX55-200mm £559 or £24/mth

Nikon D70s

An evolution of the award winning D70
The D70s is ready to shoot in an instant, taking just 0.2 seconds to power up. Shutter release time lag is minimised for quick response which makes shooting even more efficient and enjoyable.

Remote Control Shutter Release Cord MC-DC1 £29.99

6.1 mega pixels | SLR

6.1 effective megapixel Nikon DX Format CCD
3 frames per second for a continuous burst of up to 144 pictures
0.2 sec. power-up and short shutter release time lag
Large 2.0" LCD monitor with intuitive menus and help display

Battery Grips Hahnel HN-D70 £99.99

D70s - Accessories
CF-D70s Semi Soft Case £34.99
EN-EL3 Lith-ion Battery £49.99

D70s - Body only £579 or £25/mth

D70s Plus...
Nikkor AF-S DX 18-70mm f3.5-4.5 G SG IF ED £719 or £30/mth
Nikkor AF-S 24-85mm f3.5-4.5 G £728 or £31/mth

COOLPIX 8700

6 mega pixels | 8x Optical Zoom 35-280mm Zoom

only £299

Nikon D2Hs

4.1 mega pixels | SLR

LBCAST image sensor with 4.1 effective megapixels
Advanced new image processing engine
8 fps for up to 50 consecutive shots
3D-Color Matrix Metering II

D2Hs - Body only £2049 or £86/mth

NEW Nikon D2X

12.1 mega pixels | SLR

12.4 effective megapixels
Continuous shooting at 5 fps
9fps shooting at 6.8 megapixels
Faster read/write speed for the memory card
Advanced 3D-Color Matrix Metering II

D2X - Body only £2849 or £119/mth

Kirk L-Bracket for D2H & D2X fitted with wireless £149.95

Nikkor Lenses

DX Fisheye 10.5mm f2.8 ED	£489.00	180mm f2.8 D IF ED	£579.00
14mm f2.8 D	£1096.00	AF-S 300mm f4 IF ED	£866.00
16mm f2.8 Fisheye	£559.00	AF-D 12-24mm	£729.00
18mm f2.8 D	£146.00	AF-S 17-35mm f2.8	£1146.00
20mm f2.8 D	£488.00	AF-S DX 17-55mm f2.8	£969.00
24mm f2.8 D	£348.00	AF-S DX18-55mm f3.5-5.6G IF ED	£189.00
28mm f1.4 D	£1489.00	18-36mm f3.5-4.5 G	£338.00
28mm f2.8 D	£189.00	AF-S DX 18-70mm f3.5-4.5 G	£189.00
50mm f1.4D	£216.00	AF-DX VR 18-200mm f3.5-5.6 G	£489.00
50mm f1.8 D	£98.00	24-50mm f3.3-4.5 D	£325.00
85mm f1.4 D IF	£777.00	24-85mm f2.8-4 DIF	£435.00
85mm f1.8 D	£328.00	AF-S 24-85mm f3.5-4.5 IF-ED	£287.00
105mm f2 D DC	£739.00		
135mm f2 D DC	£899.00		

NEW 300mm f2.8 VR 200mm f2 VR — See website for details

AF-S VRQ 24-120mm f3.5-5.6 IF ED	£436.00
AF-S 28-70mm f2.8 D	£1148.00
AF-DC 28-200mm f3.5-5.6 AFDH	£189.00
AFS-DX 55-200mm Black or Silver	£165.00
70-200mm VR AFS-G2.8	£1186.00
80-200mm f2.8D ED+CL-43A	£799.00
AF VR 80-400mm f4.5-5.6 DED	£1019.00
AF-S VR 200-400mm f4 G IF ED	£4399.00

See the full range on our website

Nikon

COOLPIX S2

5 mega pixels | 3x Optical Zoom 35-105mm Zoom

£234 or £10/mth

COOLPIX S3

6 mega pixels | 3x Zoom-Nikkor ED 35-105mm Zoom

£199 or £9/mth

COOLPIX S4

6 mega pixels | 10x Zoom-Nikkor 38-380mm Zoom

£259 or £11/mth

COOLPIX P2

5.1 mega pixels | 3.5x Optical Zoom 36-126mm Zoom

Wi-Fi Wireless Printer Adaptor £49.99

£199 or £9/mth

COOLPIX 5400 SPECIAL OFFER

5 mega pixels | 4x Optical Zoom 28-118mm Zoom

ONLY £229

COOLPIX 7600

7 mega pixels | 3x Optical Zoom 35-114mm Zoom

Available in Silver or Black

£189 or £8/mth

COOLPIX S1

5 mega pixels | 3x Optical Zoom 35-105mm Zoom

£199 or £9/mth

COOLPIX 8400

8 mega pixels | 3.5x Optical Zoom 24-85mm Zoom

£449 or £19/mth

COOLPIX 8800

8 mega pixels | 10x Optical Zoom mm Zoom

£499 or £21/mth

Coolpix S1	£199.00	Coolpix 4600	£129.00
Coolpix S2	£234.00	Coolpix 7600	£189.00
Coolpix S3	£199.00	Coolpix 7900	£229.00
Coolpix S4	£259.00	Coolpix 8400	£449.00
Coolpix P2	£199.00	Coolpix 8800	£499.00

Nikon Launch new models for 2006 see website

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NEW ZIGVIEW - Digital Angle Finder

ZIGVIEW - the worlds first ever Digital Angle Finder, makes low and high level photography easy with its unique rotating LCD monitor.

Simply attach to the eyepiece of your SLR camera where the viewfinder image is captured by a CMOS sensor built into the Zigview and relayed in real time to a 1.8inch TFT colour display for easy viewing at any angle.

Especially useful for low angle photography where you would struggle to see through the viewfinder especially with macro work or high angle situations such as press work.

ZIGVIEW will work with most digital and film SLR cameras and is supplied with an eyepiece adaptor for common Nikon, Fuji and Canon cameras. Other adapters for Konica Minolta and Pentax are available as accessories.

£114.99

NEW ZIGVIEW-R

The world's first TTL Motion Sensor shutter release, Interval & Exposure Timer based on the original Zigview Digital Angle Finder.

See website for details

only £186.99

NEW

Photoshop

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DIGITAL CAMERA ACCESSORIES

For a comprehensive list of Digital Camera accessories from all the major manufacturers visit our website

Canon

Tele Converter Lenses

TC-DC58	£79.00
TC-DC58B	£99.00
TC-DC58N	£79.00
TC-DC58A	£199.00
TC-DC52	£99.00
TC-DC52A	£79.00
TC-DC52B	£99.00
TC-DC10	£99.00

Wide Converter Lenses

WC-DC10	£99.00
WC-DC58A	£99.00
WC-DC58N	£109.00
WC-DC52	£79.00
WC-DC52A	£99.00

Please note: A conversion lens adaptor is required for all lenses listed here - see website for details

Battery Grips

BG-E1	£79.99
BG-E2	£149.99
BG-E3	£119.99
BG-ED3	£149.99
BG-E4	£169.99

Lith-ion Batteries

BP511A	£54.99
NB1 LH	£35.00
NB2 LH	£45.00
NB3L / 4L	£29.00
NB 4H / 5H / 6N	£35.00

Battery Chargers

CA DC 20E	£45.00
CA 560	£59.99
CB-5L	£39.99
CB2	from £35.00
CBK4	£40.00
Powershot	£40.00
Car Battery Chargers..from	£49.00

Canon AC Adaptors from £45.00 - See website for details -

Canon Soft Camera Cases

IXUS	£15.00	SC-DC10	£15.00
SC-PS	All £18.00	SC-DC20	£18.00
DCC 10/20/30	£25.00	SC-DC30	£20.00
DCC 40	£15.00	SC-DC40	£18.00
DCC 50-400	£19.99	SC-DC70	£19.00
DCC BG	£16.00	Leather Case	£15.00

Waterproof Casing

AW DC10-50	£99.00	AW PS200	£149.00
WP DC1-900	£149.00	IXUS 300WPC	£149.00

See Website for the full range of Canon accessories

Olympus

Lenses

Telephoto Lenses

1.7x TCON-17	£89.99
TCON-17C	£109.99
TCON-14D	£149.99

Wide Angle Lenses

0.7x WCON-07	£139.99
WCON-07C	£149.99
WCON-08D	£149.99

Please note: A conversion lens adaptor is required for all lenses - see website for details

Batteries & Power

Lith-ion Batteries

LI-30B	£39.99
LI-12B	£29.99
PS-BLM1	£69.99

Power Battery Holders

B-HLD20	£79.99
B-HLD30	£149.99

For list of Chargers & AC Adapters - see website

Olympus Cases & Waterproof Cases

Olympus Camera Cases

Compact Easy Leather Case	£14.99
Leather Case for µ[mju:] range	£24.99
BLACK Leather Case for MJU-Mini	£19.99
RED Leather Case for MJU-Mini	£19.99
Leather Case for SP350	£29.99
Leather Case for SP500	£29.99
Leather Case for C-5060WZ/7070WZ	£24.99

Olympus Underwater Cases

CWPC-01 Outdoor case	£69.99
PT-017 Underwater case	£109.99
PT-022 Underwater case	£199.99
PT-024 Underwater case	£179.99
PT-020 Underwater case	£199.99

Olympus Flashguns

FL-20 Flash Unit	£99.99
FL-36 Flash Unit	£129.99
FL-50 Flash Unit	£244.99

See Website for the full range of Olympus accessories

Nikon

Remote Cord MC-EU1 for 880, 885, 4300, 990, 995, 4500, 5000, 5700 ..£99.99

Lenses

Tele Converter Lenses

TC-E2	£105.99
TC-E3ED	£219.99
TC-E3PF	£499.99
TC-E15ED	£149.99
TC-E17ED	£329.99

FULL RANGE ON OUR WEBSITE

Wide Converter Lenses

WC-E24	£75.99
WC-E63	£105.99
WC-E68	£139.99
WC-E75	£179.99
WC-E80	£149.99

FULL RANGE ON OUR WEBSITE

Fisheye Converters...from £249.99

Please note: A conversion lens adaptor may be required for all lenses listed here - see website for details

Batteries & Power

Lith-ion Batteries

EN-EL1	£39.99	EN-EL7E	£49.99
EN-EL2	£39.99	EN-EL8	£29.99
EN-EL5	£29.99	EN-MH1	
EN-EL7	£39.99	NiMH	£5.99

Chargers & Adaptors

EH-21	£59.99	MB-	
EH-53	£39.99	E5700	£124.99
EH-54	£29.99	MB-	
EH-60	£39.99	CP10	£124.99
EH-61	£19.99	MB-	
EH-62A	£29.99	CP11	£124.99
EH-62B	£29.99	MH-53	£24.99
EH-62C	£	MH-53C	£49.99
EH-63	£29.99	MH-56	£24.99
MB-		MH-60	£24.99
E5000	£124.99	MH-61	£19.99
		MH-62	£19.99

Coolstation MV-11 for S1/S2/S3/S4 ..£39.99

Nikon Camera Cases

22/32/41/42/52/46/56/76/7900	£19.99
S1/S2/S3/S4	£19.99
P2	£10.00
COOLPIX 995/4500	£29.99
COOLPIX 5700/8700/8800	£29.99
COOLPIX 5400/8400	£29.99

Waterproof Housing

WP-CP1	£169.99
WP-CP2	£169.99
WP-CP3	£149.99

See Website for the full range of Nikon accessories

Pentax

Batteries & Power

Pentax Lith-ion Batteries

D-LI2	£29.99
D-LI7	£39.99
D-LI8	£29.99

Pentax AC Adaptors

K-AC5	£39.99	K-AC8	£39.99
K-AC7	£39.99	K-AC10B	£39.99

Pentax Camera Cases

Optio S i/S5N/S5Z/S5	£29.99
Optio WP/WPi Leather	£19.99
Optio WP/WPi Neoprene	£19.99
Optio S55/560	£19.99

See Website for the full range of Pentax accessories

Fujifilm

Lenses & Adaptors

Wide Converter lenses

WL-FX9B	£99.99
WL-FXE01	£69.99

Tele Converter lenses

TL-FXE01	£69.99

Adaptor Rings

AR-FX9 adaptor for S5xxx filter	£29.99

Batteries and Power

Lith-ion Batteries

NP-30	£39.99
NP-40	£39.99
NP-60	£39.99
NP-80	£39.99

Chargers

BC-60 Battery recharger	£52.99
BC-65 Battery Charger	£52.99

AC Power Adapters

AC-3V	£29.99
AC-5VX	£29.99
AC-5V Car Adaptor	£29.99

Fujifilm Soft Camera Cases

A345/A350	£14.99	700/710/810	£14.99
E Series	£14.99	S5600	£19.99
Z1 Leather	£19.99	S7000	£19.99
F10	£19.99	S9500 Leather	£29.99

See Website for the full range of Fujifilm accessories

Konica Minolta

Lenses

Wide Converter Kit ZCW-100	£69.99
Wide-angle Lens ZCW-300	£79.99
Telephoto Lens ACT-100	£149.99
Wide-angle Lens ACW-100	£149.99

Batteries & Power

Lith-ion Batteries

NP-200	£29.99	NP-600	£29.99
NP-400	£49.99	NP-700	£29.99

Battery Packs

Battery Pack BP-400	£99.99

AC Adapters

AC-11	£49.99	AC-9GB	£39.99

Konica Minolta Camera Cases

Case for X Series	£14.99	Case CS-DG1000	£14.99
Case for X50	£14.99	Case CS-DG600	£29.99
Case CS-DG700	£19.99	Case MB-D1	£29.99

See Website for the full range of Konica Minolta accessories

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20 Sheets of dual side coated pages of archival paper.

Print up to 40 or more images

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SENSOR SWAB Pack of 12 £35.95 Pack of 10 £19.99

ECLIPSE Eclipse Cleaning Fluid (50ml) £7.99

PEC-PAD Photowipes 10 x10cm (100 sheets) £5.99

NEW Intro Cleaning Kit £18.50

NEW Pro Cleaning Kit £60.95

See website

VisibleDust we now stock - see website

BATTERIES & POWER

AA Ni-Mh BATTERIES & CHARGERS

ANSMANN

Digispeed 4 ULTRA	£59.95	4xAA NiMh Batts 2600mah	£14.99
Digispeed 4	£49.95	4xAA NiMh Batts 1800mah	£8.99
Photocam III	£16.95	See website for full details	
Energy 4	£49.95		
Energy 8	£49.95		
Energy 16	£84.95		

DIGISPEED 4 ULTRA

The ultimate AA battery charger. Ultra-fast Charging, around 30 minutes for 2400mAh AA Batteries

£59.95 • includes 4x AA 2400mAh NiMH Batteries

DigiCharger Plus

Universal charger for NiCd/NiMH cells size AA or AAA, as well as 3.6V and 7.2 V Li-Ion battery packs for digital cameras.

£39.95

LITHIUM-ION BATTERIES 12 month guarantee

Hahnel Power PalmPack for DIGITAL CAMERAS

CRV-3 £29.99

• 100% compatible • Quality Assured

Save £££'s over manufacturers branded batteries

Hahnel HL-1LH (Canon)	£19.99	Hahnel HL-LC1 (Leica)	£24.99
Hahnel HL-2LHP (Canon)	£24.99	Hahnel HL-200 (Minolta	£24.99
Hahnel HL-511 (Canon)	£24.99	Hahnel HL-EL1 (Nikon)	£24.99
Hahnel HL-20 (Casio)	£24.99	Hahnel HL-10B (Olympus)	£19.99
Hahnel HL-80 (Fuji)	£19.99	Hahnel HL-60 (Pentax)	£19.99
Hahnel HL-60 (Fuji)	£19.99	Rechargeable CRV-3	£29.99
Hahnel HL-84 (Konica)	£24.99		
Hahnel HL-900 (Kyocera)	£29.99		

See website for our full range of Hahnel Products

SOFTWARE

DIGITAL PHOTO

Photoshop - Getting Started..£19.99

Adobe Software

See website for all Adobe software

Photoshop Elements3 (mac)	£69.99
Photoshop Elements v4.0 (win)	£69.99
Photoshop CS V2.0 £309 Photoshop CS V2.0 Upgrade	£149

Alien Skin Software

Eye Candy 5: Textures	£89.00
Image Doctor	£99.00
Triple Bundle	£209.00
Eye Candy 4000	£139.00
Splat!	£89.00
Xenofex 2.0	£109.00

Roxio

Easy Media Creator 7.5 ..£39.99 Easy Media Creator 8.0 ..£69.99

Extensis / OnOne

Extensis Photo Imaging Suite	£349.00
Extensis Portfolio 8	£149.00
OnOne Intelligence Pro 4.1	£135.00
OnOne Plug-In-Suite	£270.00
OnOne Genuine Fractuals	£135.00
OnOne Mask Pro 3.0	£135.00
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COREL Software

Paint Shop Photo Album 5	£20.00
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Phase one

C1 Pro V3.7 (win/mac)	£279.00
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64MB	£9.99
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256MB	£15.99
512MB	£27.99
1GB	£49.99

Secure Digital SD 40X

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512MB	£39.99
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Canon

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Canon PIXMA MP800 £269 NEW

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Canon PIXMA iP5200R £189 NEW

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- PictBridge compatible - No PC required

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P-A4NE A4 x 100 sheets £79.99
P-RBNE Ribbon for 50 x A4 ..... £59.99
P-P40 for P10/11 x 40 sheets £19.99
P-P100 for P10/11 x 100 sheets £29.99

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32MB £7.99
64MB £9.49
128MB £12.49
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512MB £29.49
1GB £49.49

Microdrives

1 GB Hitachi Special £34.99
2 GB Hitachi £59.99
4 GB Hitachi £99.99
Travel Kits ..... ~~£10.99~~ £9

Lexar CF

5 Year Warranty

128MB 12 x speed £17.99
256MB 12 x speed £22.99
512MB 12 x speed £34.99
256MB 40 x speed £24.99
512MB 40 x speed £36.99
1GB 40 x speed £64.99
512MB 80 x speed £39.99
1GB 80 x speed Pro £69.99
2GB 80 x speed Pro £139.99

Sandisk

10 Year Warranty

CF 256mb Ultra II £19.99
CF 512mb Ultra II £28.49
CF 1gig Ultra II £49.49
CF 2gig Ultra II £84.49
CF 1gig Extreme III £55.49
CF 2gig Extreme III £95.49
SD 512mb Ultra II £29.49
SD 1gig Ultra II £47.49
SD 1gig Extreme III £55.99
MS 256 Pro £17.99
MS 512 Pro £27.99
MS 1gig Pro £44.99
MS 2gig Pro £79.99
MS 256 Pro Duo £19.99
MS 512 Pro Duo £29.99
MS 1gig Pro Duo £49.99
MS 512 Pro Ultra 2 ..... £34.99
MS 1gig Pro Ultra 2 ..... £54.99
MS 2 gig Pro Ultra 2 ..... £99.99
MS 1gig Pro Ultra 2 Duo £59.99
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10 Year Warranty

16MB £9.99
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Velbon CX-560 ..... £39.99
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VelbonMini-2 ..... £19.99
Velbon UB-40 Monopod ..... £19..99
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Slik XL £19.99
Manfrotto 714SHB £49.99
Manfrotto 714B £54.99
Manfrotto 718B £64.99
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Cokin Digital Filter Kit G350 ..... £24.99
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Hoya 55mm CPol 1 Digipro £32.99
Hoya 55mm Protect 1 Digipro £29.99
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Hoya 62mm Skylight 1B £15.99
Hoya 62mm CPol £44.99
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Hoya 62mm Protect 1 Digipro £39.99
Hoya 62mm Warm CPol £55.99
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Hoya 67mm Skylight 1B £21.99
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HL-1L Battery (Canon) £19.99
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HL-511 Battery (Canon) £34.99
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Unioss XPress 150 Charger Kit ..£16.99
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Spare Battery £39.99
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SO41177 A4 20 194g £5.99
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SO41338 329mmx10m s/gloss 251g .. £49.99
SO41340 A3+ 50 matt 192g £33.99
SO41342 A4 50 matt 192g £10.99
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SO20191 ..... £19.99
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EF 2x II extender	£229.00

NEW Canon DIGITAL PRODUCTS

See www.parkcameras.com for all the latest news of new cameras, printers and more!!
Digital SLR/Printer Promotional day with Seminars - May 2nd 2006

PowerShot S2 IS

- 5.0 million pixels
- 12x optical zoom
- Image Stabilisation
- Digic II (2.4 fps)

Our Price
SRP £469.00 **£339.99***

+ 256MB SD Card + Canon DCC 90 case **£369.99***

Other Canon Cameras

PowerShot A410	£104.99*
PowerShot A520	£159.99*
PowerShot A610	£229.99*
PowerShot A620	£259.99*
Digital Ixus 55	£239.99
Digital Ixus Wireless New	£299.99
Digital Ixus 750 + DCC 70 case	£314.99*
PowerShot S80	£379.99*
TC DC58A 1.5x Tele Converter for Pro 1 WAS £199.00 **NOW £59.99**	
LA-DC58C (lens adaptor for Pro 1) WAS £55.00 **NOW £45.00**	
TC DC58A + LA-DC58C WAS £254.00 **NOW £99.99***	

Digital IXUS i zoom

- 5.0 million pixels
- 2.4 x optical zoom
- Available in Black , Cranberry, Sahara, Violet.

SRP £319.00

Our Price
£199.99*
Canon DCC 200 leather case - normally £19.99 or £10 when bought with camera!

Digital IXUS 55

- 5.0 million pixels
- 3x optical zoom
- 2.5" LCD Screen
- Ultra Slim Body

Our Price
SRP £329.00 **£239.99**

+ 256MB SD Card **£257.99**

Digital IXUS 750

- Perpetual Curve design
- 3x optical zoom
- 2.5" LCD Screen

Our Price
SRP £419.00 **£299.99***

+ 256MB SD Card + Canon leather case **£327.99***

Canon Selphy Printers

SELPHY CP500	£69.99*
SELPHY CP510	£92.00
SELPHY CP600	£122.00
SELPHY CP710	£122.00
SELPHY DS700	£69.99
SELPHY DS810	£112.00

Canon Pixma Printers

Pixma IP 90	£189.00
Pixma IP 1600	£49.00
Pixma IP 2200	£69.00
Pixma IP 4200	£92.00
Pixma IP 5200	£112.00*
Pixma IP 6210D NEW	£79.00
Pixma IP 6220D NEW	£129.00
Pixma IP 8500	£212.99

Canon Multifunctions

Pixma MP 150	£69.00
Pixma MP 170	£99.00
Pixma MP 450	£149.00
Pixma MP 500	£194.00
Pixma MP 780	£259.00
Pixma MP 800	£279.00

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Remote Switches

RS80N3 (20D/ 1D/ 1Ds/ Mk II)	£38.00*
TC80N3 (20D/ 1D/ 1Ds/ Mk II)	£88.00*
RS60E3 (350D)	£22.00*

Scanners

CanoScan 4200F	£79.00*
CanoScan 8400F	£149.00*
CanoScan 9950F	£269.00*

Please phone for the full range of scanners

Flashguns & Accessories

Speedlite 430EX	£179.99*
Speedlite 580EX	£294.99*
Speedlite 580EX + ST-E2	£409.99*
Speedlite 580EX + Fast Battery Mains/Car Charger + 4x NiMH Batts	£314.99*
Macrolite MT-14EX	£329.00*
Macrolite MT-24EX	£589.00*
Speedlite Transmitter ST-E2	£134.99*
Speedlite Bracket SB-E1	£114.99*
Compact Battery Pack CP-E3	£119.99*

Please see website or call for flash cords, macrolite adaptors and other accessories

Nikon D200 Body

NEW!

- 10.2 Mega Pixels
- 5 frames per second
- Magnesium Alloy Body
- 2.5" LCD Screen
- Instant power-up in just 0.15 seconds, with a shutter release time lag of a mere 50 milliseconds

lens sold separately Body SRP £1299.99

D200 + 12-24mm f/4 G DX	£Phone
D200 + 17-55mm f/2.8 G DX	£Phone
D200 + 18-70mm f/3.5-4.5 DX	£Phone

Our Price
£Phone

Nikon D2X

- 12.4Mp CMOS
- 5 fps or 8fps with High Speed Cropped Mode
- 11-area Multi-CAM2000 AF

IN STOCK
Body SRP £3499.99 — Lens Sold Separately

D2X body	£2799.00
D2X + Capture 4.4	£2899.00

For your own personal quote for new system please phone or e-mail us

Nikon D70s

- 6.1 megapixel
- 0.2s start up time
- Long Battery Life

Our Price
£589.99*
lens sold separately Body SRP £699.99

D70s body	£589.99
D70s + 18-70mm	£749.00
D70s + 18-70mm + 1GB CF	£799.99

Add a Spare ENEL3 Battery at the same time for only £44.00*

Nikon D50

- 6 Mega Pixels
- 2.5 fps
- Extra large 2.0" LCD Screen

Our Price
£399.99*
lens sold separately Body SRP £449.99
NEW LOW PRICE

D50 + 18-55mm	£469.99
D50 + 18-55mm + 512MB SD	£499.99
D50 + 18-70mm + 512MB SD	£599.99

Please call to find out how you can save £400 on Nikon Accessories

Coolpix S1 Silver

- 5.1 million pixels
- 3 x optical zoom
- Ultra Slim Design

Our Price
SRP £249.99 **£199.99**

Fuji 256MB SD + Nikon Leather Case **£238.99***

Coolpix S2

- 5.1 million pixels
- 3 x optical zoom
- Ultra Slim Design

Our Price
SRP £279.99 **£209.99**

Fuji 256MB SD + Nikon Leather Case **£239.99***

Coolpix 7900 Silver

- 7.1 million pixels
- 3 x optical zoom
- Includes Lithium Ion Battery + Charger

Our Price
SRP £299.99 **£229.00***

Fuji 256MB SD + Nikon Leather Case **£259.00***

Coolpix 7600 Silver

- 7.1 million pixels
- 3 x optical zoom
- In Camera Red Eye Removal

Our Price
SRP £249.99 **£219.99**

Fuji 256MB SD + Nikon Leather Case **£257.99***

Coolpix S4

- 6.0 million pixels
- 10 x optical zoom
- 2.5" LCD Screen
- Slim, versatile swivelling body

Our Price
SRP £329.99 **£269.99***

+ Fuji 256MB SD **£314.99***

Nikon Digital Cameras

Coolpix 7600 Silver	£209.99
Coolpix 7600 Black	£199.99
Coolpix 7900 Silver	£239.99
Coolpix P2	£229.99*
Coolpix S1 Pure Silver	£199.99
Coolpix S1 Ivory White	£214.99
Coolpix S2	£209.99
Coolpix S3 Champagne	£269.99
Coolpix S4	£269.99
D2Hs	£2059.00*
D2X IN STOCK!	£2799.00*

Nikon Flashguns

Speedlight SB800	£279.00*
Speedlight SB600	£199.99*
SB 27 Speedlight	£199.99*
SB R200 Speedlight	£169.99
SB R1 Close-Up Remote Kit	£359.99
SB R1C1 Commander Kit	£499.99
SL1 Macro Cool-Light	£59.99*
SC18 TTL Multi Flash Sync	£42.50*
SC19 TTL Multi Flash Sync	£47.50*
SC28 TTL Remote Cord/SB800	£47.50*
AS15 Hot Shoe Adaptor	£18.99

Nikon Lenses

AF-G 10.5mm f/2.8G Fisheye	£467.00
AF-D 14mm f/2.8 ED	£999.00
AF-D 20mm f/2.8	£499.00
AF-D 24mm f/2.8	£356.00
AF-D 28mm f/2.8	£199.00
AF-D 50mm f/1.4	£219.99
AF-D 50mm f/1.8	£99.99
AF-D 60mm f/2.8 Micro	£359.00
AF-D 85mm f/1.8	£339.00
AF-D 85mm f/1.4	£799.99
AF-D 105mm f/2.8D Micro	£649.99
AF-D 180mm f/2.8 IF ED	£599.00
AF-S 200mm f/2 IF-ED VR	£2649.00
AF-S 300mm f/2.8G IF-ED VR	£3199.00
AF-S 500mm f/4 IF-ED II Black	£5,249.00
AF-S 12-24mm f/4G DX IF ED	£699.00
AF-S 17-55mm f/2.8G IF-ED DX	£949.00
AF-D 18-35mm f/3.5-4.5	£399.00
AF-S 18-55mm f/3.5-5.6 DX	£99.99
AF-S 18-70mm f/3.5-4.5 DX	£189.00
AF-S 18-200mm f/3.5-5.6 ED-IF VR	£499.00
AF-S 24-85mm f/2.8-4 IF	£435.00
AF-S 24-85mm f/3.5-4.5G ED	£229.99
AF-S 24-120mm f/3.5-5.6G IF ED VR	£419.00
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AF-G 28-80mm f/3.3-5.6G	£79.99
AF-G 28-100mm f/3.5-5.6G	£89.00
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AF-S 55-200mm f/4-5.6 DX Silver	£169.99
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AF-D 70-300mm f/4-5.6 ED	£279.99
AF-G 70-300mm f4-5.6 Black	£139.00
AF-S 70-200mm f/2.8G IF ED VR	£1,199.00
AF-D 80-400mm F4.5-5.6 VR	£1,079.00
AF-S 200-400mm f/4G IF-ED VR	£4,299.00

Nikon Batteries

EN-EL1 (4800, 8700)	£39.99
EN-EL2 (2500, 3500, SQ) (4 Only)	£29.99
EN-EL3 (D100, D70, D70s)	£46.99*
2 x EN-EL3 (D100, D70,D70s)	£90.00*
EN-EL3A (D70s)	£49.99
EN-EL4 (D2H, D2X)	£89.99
2x EN-EL4 (D2H, D2X)	£149.99*
EN-EL5 (4200, 5200, 7900)	£29.99
EN-EL6 (Coolwalker)	£59.99
EN-EL7 (8400, 8800)	£39.99
EN-EL7e with LED indicator	£49.99
EN-EL8 (S1, S2)	£29.99
EN-4 (D1X, D1H)	£89.99

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Phone or see our website to get correct converter & adaptor for your camera

FC-E8 Fisheye converter	£219.99
FC-E9 Fisheye converter (3)	£179.99*
WC-E68 0.68x Wide	£139.99
WC-E75 0.75 Wide (for 8400)	£179.99
WC-E80 0.8x Wide (5700, 8700)	£139.99
WM-E80 0.8 Wide (8400, 8800	£69.99
TC-E15ED 1.5X (5400, 5700)	£139.99
TC-E17ED Teleconverter	£269.99
TC-E2 2X tele (10 Only)	£79.99
TC-E3ED 3X tele (8400)	£199.99
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FF-CP10 ND4 Filter (for 8400)	£19.99
FF-CP11 NC Filter (for 8800)	£19.99
FF-CP11 CPL Filter (for 8800)	£45.99
FF-CP11 ND4 Filter (for 8800)	£19.99

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MB-D100 Grip for D100	£89.99*
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MB-CP10 for 8400	£124.99
MB-CP11 for 8800	£124.99

We stock a wide variety of other accessories- please phone/ see web

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MH 15 (for F100)	£69.99*
MH16 Quick Charger (D1X)	£189.99*
MH17 Quick Charger (for EN-4)	£139.99*
MH18 (for EN-EL3)	£34.99
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MH-53c Car Charger (for 8700)	£49.99
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MH-70 (for 2100, 3100)	£19.99

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EH-4 (for D1X/ D1H)	£74.99
EH-5 (for D100)	£74.99
EH-6 (for D2H)	£74.99
EH-21 (for 775, 4500, 5000, 5700)	£59.99
EH-31	£52.99
EH-53 (for 4500, 5700, 8700)	£39.99
EH-60 (for 2500, 3500)	£39.99
EH-61 (for 2100, 3100)	£19.99
EH-62A (for 4200, 5200)	£29.99
EH-62B (for 2200, 3200)	£29.99
EH-63 (for S1)	£Phone

Other Accessories

Capture 4.3 Software (21 Only)	£89.99*
30GB Coolwalker	£299.99*
WT1 Wireless Transmitter	£349.99
WT-2 Wireless Transmitter	£549.99

Remotes

MC-EU1 Remote Cord (8700)	£89.99*
MC-30 Remote Cord (for D2X)	£55.99
ML-L3 Remote (for D70, D70s)	£14.99

Lens Hoods and Caps

HR-E5700 Lens Hood (for 5700)	£19.99
HN-CP10 Lens Hood (for 5400)	£19.99
HN-CP11 Lens Hood (for 8700)	£19.99
HN-CP12 Lens Hood (for 8400)	£24.99
HN-CP14 Lens Hood (for 8800)	£24.99
LC-CP10 Lens Cap (for 5700)	£6.99

For SLR Lens Hoods please phone or see www.parkcameras.co.uk

Nikon Scanners

Coolscan V	£428.00*
Coolscan 5000 ED	£699.00*
Coolscan 9000	£2099.00*

Scanner Accessories

SF-210 Slide Feeder	£499.99
SA30 Roll Film Adaptor	£669.99*
FH G1 Medical Slide Holder	£219.99
IA20 IX240 APS Adaptor	£159.99
FH-869G 120/220 strip film holder glass for 9000ED	£299.99

Nikon Cases

Leather Case for 5000/5400/8400	£24.99*
Leather Case for 5700/8700/8800	£29.99
Leather Case for 4200/5200/7900	£17.99*
Leather Case for 4800	£18.99*
Leather Case for S1/S2	£19.99*
CF-D70 Soft Case for D70/D70s	£34.99

Underwater Housings

WP-CP2 (for 4200/ 5200)	£159.99*
WP-CP3 (for 4600/ 5600)	£139.99*
WP-CP4 (for 5900/ 7900)	£139.99*
WP-CP5 (for S1)	£139.99*

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HL-E5000 LCD Hood (for 5000)	£19.99
BM1 LCD Monitor Cover (D1X)	£5.99
BM2 LCD Monitor Cover (D100)	£4.99
BM3 LCD Monitor Cover (D2H)	£6.99
BM4 LCD Monitor Cover (D70)	£6.99
BM5 LCD Monitor Cover (D70s)	£6.99

Cables

SC-D1 IEEE 1394	£37.99
SC-EW3 Serial Cable	£15.99
UC-E1 USB Cable	£15.99
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	Lens Price	Price With Filter
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Sigma AF 14mm f2.8 Aspherical EX	£539.99	-
Sigma AF 15mm f2.8 Diagonal Fisheye DG New	£389.99	-
Sigma AF 20mm f1.8 Aspherical EX DG	£294.99	£347.99
Sigma 24mm f1.8 EX DG	£216.99	£266.98
Sigma 28mm f1.8 EX DG	£173.99	£223.98
Sigma AF 30mm f/1.4 EX DC HSM	£299.99	£319.99
Sigma AF 50mm f/2.8 EX DG Macro	£194.99	£210.99
Sigma AF 105mm f/2.8 EX DG Macro New	£289.99	£306.99
Sigma AF 150mm f/2.8 EX DG HSM Macro	£439.99	£470.99
Sigma 180mm f3.5 EX Macro DG	£464.99	£499.98
Sigma 300mm f2.8 APO EX DG HSM New	£2594.99	-
Sigma 500mm f4.5 APO EX DG HSM New	£3794.99	-
Sigma 800mm f5.6 APO EX DG HSM New	£3794.99	-
Sigma AF 10-20mm f/4-5.6 EX DC HSM	£324.99	£368.99
Sigma AF 12-24mm f4.5-5.6 DG EX Aspherical HSM	£444.99	-
Sigma AF 15-30mm f3.5-4.5 EX DG	£299.99	-
Sigma AF 17-35mm f2.8-4 EX DG Aspherical	£309.99	£353.99
Sigma AF 17-70mm f2.8-4.5 DC Macro New	£Phone	£Phone
Sigma AF 18-50mm f/2.8 EX DC	£319.99	£345.99
Sigma AF 18-50mm f3.5-5.6 DC	£82.00	£99.00
Sigma AF 18-50mm f3.5-5.6 DC + Sigma AF 55-200mm f/4-5.6 DC (for Digital SLRs except EOS 1D, 1Ds)	£179.99	£212.99
Sigma AF 18-125mm f3.5-5.6 DC SLD	£194.99	£214.99
Sigma AF 18-200mm f/3.5-6.3 DC	£254.99*	£274.99
Sigma AF 20-40mm F2.8 EX DG Ashpherical	£262.99	£315.99
Sigma AF 24-60mm F2.8 DG EX	£286.99	£330.99
Sigma 24-70mm f3.5-5.6 HF	£89.99	£112.98
Sigma AF 24-70mm f2.8 Aspherical EX DG Macro	£294.99	£349.99
Sigma AF 24-135mm f2.8-4.5 Aspherical IF	£239.99	£283.99
Sigma 28-70mm f2.8 EX DG	£229.99	£259.98
Sigma AF 28-70mm f2.8-4 Aspherical DG	£69.90*	£86.99
Sigma 28-105mm f2.8-4	£152.99	£187.98
Sigma 28-105mm f2.8-4 DG New	£169.99	£192.98
Sigma 28-105mm 3.8-5.6 UCIII IF	£99.99	£122.98
Sigma AF 28-135mm f3.8-5.6 IF Aspherical Macro	£104.99	£124.99
Sigma AF 28-200mm f3.5-5.6 IF Aspherical DG Macro	£179.99	£199.99
Sigma AF 28-300mm f3.5-6.3 DG Macro	£189.99	£209.99
Sigma AF 50-500mm f4-6.3 APO EX DG HSM New	£719.99	£781.99
Sigma AF 55-200mm f/4-5.6 DC	£107.99	£123.99
Sigma AF 70-200mm f2.8 APO EX DG HSM New	£599.99	£643.99
Sigma AF 70-300mm f4-5.6 DG Macro	£109.99	£126.99
Sigma AF 70-300mm f4-5.6 APO DG Macro Super	£159.99	£176.99
Sigma AF 80-400mm f4.5-5.6 EX DG APO OS New	£839.99	£883.99
Sigma 100-300mm f4 EX IF DG APO New	£899.99	£959.98
Sigma 120-300mm f2.8 EX APO DG HSM New	£1679.99	£1799.98
Sigma 135-400mm f4.5-5.6 APO DG New	£499.90	£549.89
Sigma 170-500mm f5-6.3 APO DG New	£549.99	£619.98
Sigma 300-800mm f5.6 EX DG APO HSM New	£4498.99	-

SIGMA SD10

- 10.2 million pixels
- Foveon X3(R) direct image sensor uses three silicon-embedded layers of pixel sensors, stacked to take advantage of silicons ability to absorb red, green, and blue light at different respective depths

was £1099.99
Lens Sold Separately

SD10 Body	£524.99
SD10 + 18-50mm	£539.99
Sigma SD10 + 18-50mm + 55-200mm DC Lenses	£654.98

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SONY DSC R1

- 10.3 Megapixels
- 5 x Optical Zoom
- Free-Angle 2.0" LCD Monitor

SRP £699.99

NEW & in stock! **Our Price £562.99***

DSC R1 + NP FM50 spare batt. **£602.99***

Sony DSC W7

- 7.2 million pixels
- 2.5" LCD screen
- 3 x optical zoom
- Carl Zeiss® Vario-Tessar® Lens

SRP £299.99 **Our Price £199.99***

DSCW7 + Sony 256MB Pro + DPP FP30 Printer **£269.98***

Other Sony Cameras

DSC S40	£99.99*
DSC S600 *NEW*	£149.99
DSC S90	£169.99*
DSC L1 Silver	£149.99*
DSC P200	£229.99*
DSC T5	£219.99*
DSC T9 *NEW*	£Phone
DSC M2	£Phone
DSC W5	£169.99*
DSC W15	£199.99*
DSC W7	£199.99*
DSC W17	£243.00*
DSC N1 *NEW*	£319.00*
DSC H1	£279.99*
DSC R1 *NEW*	£562.99*

PRINTER OFFER - please call or see website for bundle price of Sony's fantastic DPP FP30 Printer!

SONY DSC P200

- 7.2 Megapixel
- 3x Optical Zoom
- 2.0" Hybrid LCD

Camera Only **£229.99***

+ Sony 256MB Pro + Sony LCS PHC Case **£279.99***

+ Sony 512MB Pro + Sony LCS PHC Case **£299.99***

SONY DSC N1

- 8.1 Megapixels
- 3 x Optical Zoom
- 3.0" Touch Screen LCD Monitor

SRP £379.99

NEW & in stock! **Our Price £319.00***

DSC N1 + 256MB M/StickDuo **£346.00***

Sony DSC T7

- 5.1 million pixels
- 2.5" LCD screen
- 3 x optical zoom
- ultra-slim design 9.8mm

SRP £349.99 **Our Price £269.00***

DSC T7 + 256MB Duo Pro Memory Stick **£296.00***

FUJIFILM FinePix S20 Pro

- Fourth Generation Super CCD with 3.1 million S-Pixels + 3.1 million R-Pixels, delivering 6.03 million recorded pixels
- 6x optical zoom lens (equivalent to 35 - 210mm)
- Full manual control
- External flash option via PC sync socket or hot-shoe
- USB 2.0 and Firewire (IEEE 1394) connections

SRP £349.99 **Our Price £219.99***

HYPER UTILITY HS-V2 SOFTWARE: WAS £149.99 NEW PRICE £19.99!!

FUJIFILM FinePix F10

- 6.3 million pixels
- 3x optical zoom
- 2.5" LCD Screen
- Superb Low Light mode (1600 ISO)

SRP £299.99 **Our Price £193.00**

F10 + 256MB xD + leather case **£224.99**

Casio Exilim S500

- 5.0 million pixels
- 3x optical zoom
- MPEG4

SRP £299.99 **Our Price £199.99***

Other Casio Cameras

Exilim EX S500 Orange (1 Only)	£224.99
Exilim EX Z500 Silver	£199.99*
Exilim EX S600 Silver/Mistral Blue/Latin Orange New	£239.99
Exilim EX Z600 Silver New	£Phone
Exilim EX Z750	£239.99

Kodak Digital Cameras

C300	£74.99
C310	£79.99
C330	£99.99
C330 + Printer Dock	£149.98*
C360 (1I Only)	£99.99*
C360 + Printer Dock	£149.99*
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SP AF 11-18mm f/4.5-5.6 Di-II LD	£399.00
SP AF 17-35mm f/2.8-4 Di LD	£329.99*
AF 18-200mm f/3.5-6.3 XR Macro	£299.00
AF 19-35mm f/3.5-4.5	£179.99
SP AF 28-75mm f/2.8 XR Di	£269.99
SP AF 28-300mm f/3.5-6.3 XR Di	£219.99*
SP AF 200-500mm f/5-6.3 Di LD	£699.99

Phone for other Tamron & deals with filter

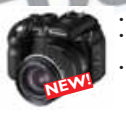
FinePix S5600

- 5.1 million pixels
- 10x optical zoom
- Pop up Flash

SRP £299.99 **Our Price £219.99**

S5600 + 4 AA Batts + Fast Charger + 512MB CF **£Phone!**

FinePix S9500



- 9.0 million pixels
- 28-300mm (equiv) 10.7x optical zoom
- Tilting LCD

SRP £549.99 **Our Price £384.99**

S9500 + 4 AA Batts + Fast Charger + 512MB CF **£Phone!**

Other Fuji Cameras

Finepix A345	£109.99
Finepix A350	£129.99
Finepix A400 NEW	£Phone
Finepix A500 NEW	£Phone
Finepix S5600	£219.99
Finepix E500 Kit	£179.99
Finepix Z1 Silver	£209.99
Finepix Z1 Black	£209.99
Finepix V10 NEW	£Phone
Finepix F470 NEW	£Phone
Finepix F10	£193.00
Finepix F11	£259.99
Finepix S3 Pro	£999.99

Epson Photo R800

SRP £249.00

- 5760 x 1440 dpi
- 8 individual cartridges, including matte black ink and a unique gloss optimizer, for professional results every time - no matter what the paper type.

Our Price £239.00

+ Epson Complete Set of T05 series for R800 + usb cable **£339.00***

Epson Stylus R340

SRP £149.00

- View, select and crop photos before printing – all without a PC!
- Print beautiful photos right from your digital camera or memory card
- Get stacks of borderless photos

Our Price £129.00

+ 6 spare inks (Value Pack) + USB Cable **£159.00***

Epson Picturemate 100

SRP £99.00

- Process your photos in the convenience of your home
- Easily view, select and print from 1.5" colour LCD screen

Please phone for our Low Price

+ Epson Picture Pack + USB Cable **£Phone**

Pentax * ist DL

- 6.1 Million Pixels
- 2.5" LCD
- compact design

NEW! Our Price £459.99

Body SRP £549.99

*ist DL + 18-55mm f/3.5-5.6	£549.99
*ist DL + 16-45mm f/4 ED	£Phone
*ist DL + Sigma 24-70 f/2.8 EX	£559.98

Available in Black. Silver Available whilst stock lasts. Please phone/ e-mail for your personal quote on bundles!

Pentax Optio Wpi

- 6 Million pixels
- 3x Optical zoom
- Can go 5 feet underwater for up to 30 minutes

SRP 269.99 **Sale Price £199.99**

+ Sansdisk 256MB SD Card **£217.99**

Other Pentax Cameras

Optio S60	£187.99*
Optio E10	£Phone
Optio S6	£209.99*
Optio A10 NEW	£Phone

Pentax Lenses

40mm f2.8 DA SMC	£219.00
10-17mm F3.5-4.5 ED (IF)	£339.99
12-24mm F4.0 ED/AL IF	£569.99
16-45mm f/4 ED AL DA	£299.99
18-55mm f3.5-5.6 DA AL SMC	£90.00
24-90mm f/3.5-4.5 FA AL [IF]	£319.00
28-80mm f/3.5-5.6 FAJ SMC	£69.99
50-200mm f/4-5.6 DA	£169.00
75-300mm f/4.5-5.8 FAJ AL	£129.00*

Epson P4000 80GB Viewer

- Superb 3.8" TFT screen
- CF/ SD Slots (others by adaptor)

SRP £499.00 **Our Price £434.99***

Epson P2000 - 40GB Photo Viewer **£309.99***

Epson Picturemate 500

SRP £149.00

- Process your photos in the convenience of your home
- Easily view, select and print from 2.4" colour LCD screen

Our Price £139.99

+ Epson Picture Pack + USB Cable **£171.00***

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Stylus Photo PictureMate 100	£68.99
Stylus Photo PictureMate 500	£108.99
Stylus Photo R220	£69.00
Stylus Photo R240	£95.00*
Stylus Photo R320 + Monitor	£99.00
Stylus Photo R340	£129.00
Stylus Photo R800	£239.00
Stylus Photo R1800	£319.99
Stylus Photo R2400	£579.00
Perfection 3490 Photo	£79.00
Perfection 3590 Photo	£99.00
Perfection 4490 Photo	£199.00
Perfection 4990 Photo	£339.00*

HP Digital Cameras

Photosmart M22	£79.99
Photosmart M417	£119.99
Photosmart 422 Portable Photo Studio	£139.99
Photosmart M517	£129.99
Photosmart R717	£149.99
Photosmart R817	£209.99
Photosmart R818	£199.99
R818 + HP 475 Printer	£389.98*

HP PhotoSmart 375

- Thermal Inkjet
- Memory card slots
- Large 2.5" LCD
- Bluetooth

SRP £199.99 **Our Price £99.99** incl free delivery to mainland UK

+ USB Cable + 344 Long Life Cartridge **£129.99***

Other HP Printers

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Photosmart 475	£179.99
Photosmart 7960	£109.99
Photosmart 8150	£119.99
Photosmart 8250	£142.99
Photosmart 8450	£194.99
Photosmart 8750	£319.99

HP Scanners

SJ 4600 / 4670	£Phone
SJ 4890	£159.99
Other Scanners	£Phone

Olympus E-500 + 14-45mm lens

SRP £619.99

NEW & In Stock £499.99

- 8.0 million pixels
- Dual slot for CF and xD Cards
- 2.5" LCD Screen

E-500 + 14-45mm Lens	£499.99
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For more money saving bundles, please phone or see our website

Olympus Lenses

ED 50mm f/2.0 Macro	£350.00
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ED 300mm f/2.8	£4399.99
7-14mm f/4.0	£1149.00*
11-22mm f/2.8-3.5	£549.99
14-45mm f/3.5-5.6	£159.99
14-54mm f/2.8-3.5 (1)	£349.00
40-150mm f/3.5-4.5 STAR BUY	£139.99
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EX-25 Extension Tube 25mm	£105.00*

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Sagem MYC52-V Black	£64.99*
Sagem MYV-76 Black	£119.99*
Samsung X640	£119.99
Sharp GX17	£99.99
Sharp GX25 (1 only)	£99.99
Sony Ericsson K300i	£59.99
Sony Ericsson V600i	£139.99
VK Mobile VK530	£109.99

Please see website for New range of 3G and Picture Phones

Kenko

1.4x Pro 300 DG Tele Converter	£144.99
2x Pro 300 DG Tele Converter	£149.99
3x Pro 300 DG Tele Converter	£190.00
DG Tube Set 36+20+12	£99.99

Available in Canon and Nikon fit

Lensbaby Original f2.8	£69.99
Lensbaby Original f2.0	£94.99*

Available in Canon, Nikon, Pentax and Olympus fitting.

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Caplio RR530 NEW	£129.99
Caplio R3 Silver NEW	£Phone
Caplio R3 Black NEW	£236.99
Caplio GX8	£279.99
Caplio 400G	£329.99
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Please see website for memory card deals

Mju Digital 800

- See in the dark with the Mju 800!
- 8.0 million pixels
- 3x optical zoom

Available in Silver or Dark Blue **Our Price £279.00***

+ 256MB xD Card + Olympus leather case **£324.00***

Mju Digital 600

- 6.0 million pixels
- 3x optical zoom
- Fantastic performance in low light conditions

SRP £229.99 Available in Silver or Blue **Our Price £199.99***

+ 256MB xD Card + Olympus leather case **£249.99***

Olympus Digital Cameras

FE-100 New	£109.99
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FE-150 New	£Phone
FE-115 New	£Phone
FE130 New	£Phone
FE140 New	£Phone
MJU 700 / MJU 810 New	£Phone
MJU 720SW New	£Phone
SP 320 New	£Phone
MJU Mini Digital S	£179.99
FE 5500	£159.99
SP-350 New	£249.99
SP-500 Ultra Zoom New	£259.99

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SanDisk 1GB EXTREME III	£65.00*
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SanDisk 2GB EXTREME III	£105.00*
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Full size & Duo

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SanDisk 512MB Pro	£42.00
SanDisk 1GB Pro	£70.00
SanDisk 1GB Extreme III	£100.00

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SanDisk 1GB	£47.00*
SanDisk 1GB Ultra II	£73.91*
SanDisk 1GB Extreme III	£65.00*

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NEW Camcorders

- MVX 450
- MV 890
- MV 930
- DC40
- MVX 460
- MV 901
- MV 960

OLYMPUS FE-115

SRP TBC

- 5.0 million pixels
- 2.8x optical zoom
- Compact and easy to use
- 28MB internal memory

Our Price £Phone

OLYMPUS FE-130

SRP TBC

- 5.0 million pixels
- 3 x optical zoom
- 20 scene modes
- Compact and easy to use
- 22MB internal memory

Our Price £Phone

OLYMPUS FE-140

SRP TBC

- 6.0 million pixels
- 3 x optical zoom
- 20 scene modes
- 2.5" LCD Screen
- 22MB internal memory

Our Price £Phone

OLYMPUS FE-150

SRP TBC

- 5.0 million pixels
- 3 x optical zoom
- Metal Body
- 2.5" LCD Screen
- 9MB internal memory

Our Price £Phone

OLYMPUS MJU Digital 700

SRP TBC

- 7.1 million pixels
- 3 x optical zoom
- Weather resistant metal body
- 2.5" LCD Screen
- Available in Moonlight Silver, Twilight Blue or Sunset Orange

Our Price £Phone

OLYMPUS MJU Digital 720 SW

SRP TBC

- 7.1 million pixels
- 3 x optical zoom
- Waterproof up to a water pressure equiv. to 3m depth
- 2.5" LCD Screen
- Available in Steel Silver, Polar Blue or Dusky Pink

Our Price £Phone

OLYMPUS E-330

SRP TBC

The Olympus E-330 is the world's first® digital SLR camera to feature continuous live views directly on the LCD. Enabling the framing of compositions without the need to look through the viewfinder, it allows digital SLR photographers to see what's going on around them while they shoot, significantly enhancing flexibility

- 7.5 Million live MOS Sensor
- SuperSonic Wave Filter for dust reduction
- Dual Slot for CF and xD-Picture Cards
- Built in flash

Our Price £Phone

FUJIFILM Finepix A400

SRP TBC

- 4.1 million pixels
- 3x optical zoom
- Compact and easy to use
- 12MB internal memory

Our Price £Phone

FUJIFILM Finepix V10

SRP TBC

- 5.1 million pixels
- 3.4x optical zoom
- 3.0" LCD screen
- Ultra-quick response times

Our Price £Phone

NEW DIGITAL CAMERAS FROM HP

Photosmart E327	£Phone
Photosmart M425	£Phone
Photosmart M525	£Phone
Photosmart M527	£Phone
Photosmart R725	£Phone

Easyshare V570

SRP TBC

- 5.0 million pixels
- Ultra wide-angle and 5X optical zoom range
- On-camera panorama stitch mode

Our Price £Phone

Other New Digital Cameras from Kodak

- Easyshare C663
- Easyshare z650

DENTA Optio E10

SRP TBC

- 6.0 million pixels
- 3 x optical zoom
- 2.4" LCD Screen
- 10MB internal Memory
- Compact and easy to use

Our Price £Phone

NEW DIGITAL CAMCORDERS FROM SONY

DCR HC35E	£Phone
DCR HC44E	£Phone
DCR HC46E	£Phone
DCR HC94E	£Phone
DCR HC96E	£Phone
DCR DVD105E	£Phone
DCR DVD205E	£Phone
DCR DVD404E	£Phone
DCR DVD405E	£Phone
DCR DVD505E	£Phone

FUJIFILM Finepix A500

SRP TBC

- 5.1 million pixels
- 3x optical zoom
- Compact and easy to use
- 12MB internal memory

Our Price £Phone

FUJIFILM Finepix F470

SRP TBC

- 6.0 million pixels
- 3x optical zoom
- 2.5" LCD Screen
- Compact, slimline design (only19.7mm thick)

Our Price £Phone

CASIO Exilim EX S600

SRP TBC

- 6.0 Megapixels
- High quality MPEG4 movies
- 3x optical zoom
- 2.2 inch LCD screen
- Available in Sparkle Silver, Mistral Blue, and Latin Orange

Our Price £Phone

Also New from Casio
Casio Exilim EX Z600 Silver £Phone

Phone for details on new Nikon Coolpix Digital Cameras and Lenses

PENTAX Optio A10

SRP TBC

- 8.0 million pixels
- 3 x optical zoom
- 2.5" LCD Screen
- Shake Reduction system
- Trendy, ultra compact aluminum alloy body

Our Price £Phone

Sony DCR SR90 Hard Disk Drive Camcorder

SRP TBC

- Carl Zeiss Vario-Sonnar T* Lens
- 30GB HDD
- MPEG 2 Recording
- 3 Megapixel CCD
- 10x Optical Zoom/ 120x Digital
- Wide Hybrid LCD with Touch Panels

Our Price £Phone

Description	was	Sale Price
CANON		
Digital IXUS 700 (1)	£399.00	£264.99
ACK 500 AC Adaptor (2)	£45.00	£25.00
DCC-30 Soft Leather Case for Ixus i (11)	£25.00	£5.00
AW-DC10 All Weather Case (Digital Ixus)	£89.00	£39.00
SC PS300 Soft Case (IXUS 500)(4)	£18.00	£10.00
SC PS600 Soft Case (A60/A70/ A75/ A80)	£18.00	£10.00
SC PS700 Soft Case (for G2) (1)	£30.00	£10.00
SC-DC40 Soft Case for G6	£18.00	£5.00
DCC-40 Soft Case (for A95)	£15.00	£5.00
DCC-80 Soft Case for A510/ A520 (46)	£19.99	£10.00
DCC-90 Soft Case for S2 IS	£19.99	£10.00
DCC-200 Soft Case for IXUS I ZOOM	£19.99	£10.00
WP DC400 Waterproof Case A100/ A200	£149.00	£79.00
WP DC500 Waterproof Case (IXUS 330)	£149.00	£49.99
WP DC800 Waterproof Case (Digital IXUS 400, 430, 500)(1)	£149.00	£109.00
TC DC58A 1.5x Tele Conversion Lens (for Pro 1) (31)	£199.00	£59.99
WC-DC52A Wide Converter (for S1) (1)	£99.00	£49.99
WC DC58N Wide Converter (for G3, G5, G6)(6)	£109.00	£84.99
LA DC58C Conversion Lens Adaptor (for Pro 1)	£55.00	£45.00
LAH-DC10 Lens Adapter/Hood Set (for S1 IS) (8)	£25.00	£10.00
CP 330 Compact Photo Printer (1)	£199.00	£94.99
Selphy CP500 Direct Printer (29)	£149.00	£69.99
Selphy CP600 Direct Printer (20)	£199.00	£119.99
Selphy DS700 Direct Printer (25)	£199.00	£69.99
Canoscan F1210U (1 demo)	£292.57	£39.99
EF-S 17-85mm f/4.0-5.6 IS USM	£529.99	£419.00
EF-S 18-55mm f/3.5-5.6 (unboxed)	£149.99	£50.00
Sureshot 105U Kit	£89.99	£74.99
Sureshot 80U Kit	£69.99	£59.99
Battery Magazine BM-1 (2)	£27.49	£13.74
NP-E2 Ni Mh Battery Pack (2)	£99.99	£79.99
ES 65III Lens Hood for TSE 90mm f2.8 (1)	£17.99	£8.99
EW-68A Lens Hood for EF 28-80mm f3.5-5.6 USM (1)	£22.99	£12.99
EW 75BII Lens Hood for TSE 24mm f2.5L	£17.99	£9.99
58mm Softmat No 2 Screw In (1)	£64.99	£44.99
Black Soft Video Case (2)	£19.99	£9.99
Black Soft Camcorder Case (2)	£19.99	£12.99
Black SLR Gadget Bag (1)	£19.99	£9.50

Description	was	Sale Price
EF Lenswork III-The Eyes of EOS	£19.99	£9.99
World Cup '98 CD (2)	£6.99	£4.99
MV800 (3)	£329.99	£209.99
MVX300 (3)	£499.99	£299.99
MVX4i (3)	£999.99	£719.99
DC-10	£599.99	£399.99
DC-20	£699.99	£499.99
MV700 (1)	£399.99	£199.99
BPE 22 Battery Pack (1)	£59.99	£29.99
TL43 Tele Converter (1)	£134.03	£99.99
8x23WP (1)	£119.99	£79.99
FUJIFILM		
FinePix S5500 (1)	£229.99	£189.99
FinePix F10	£299.99	£194.99
FinePix S20 Pro (Camera Only)	£349.99	£219.99
FinePix S20 Pro (incl HS-V2 Software)	£349.99	£239.98
Fuji 64mb xD Picture Card	£29.99	£8.00
USB XD MP3 Reader & MP3 Player (1)	£39.99	£14.99
DM-R1 Firewire (IEEE 1394) Compact Flash and SmartMedia Reader (1)	£69.99	£19.99
DPC-R1 xD/SM USB Card Reader	£45.99	£24.99
Cameramate USB CF & SM Reader (2)	£67.99	£5.00
NP 100 Rechargeable Battery (MX700, MX600, DX9)(5)	£39.99	£19.99
NP-120 Rechargeable Battery (F10/ F11/ M603)	£49.99	£26.99
BC-NH Overnight Charger + 2x 1600mAh NiMH Batteries (2)	£19.99	£10.00
Soft Case Finepix A203/A303/A310/ A330/ A340 (7)	£14.99	£6.99
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Soft Case for Finepix F700/ F710/ F810(4)	£14.99	£10.00
Soft Case for Finepix A345	£14.99	£7.99
Soft Case for FinePix F10/F11	£14.99	£7.50
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7x5 Glossy Premium 270gsm (50 sheets)	£13.99	£9.99
FP100C SILK 02/05	£15.60	£3.00
KODAK		
Kodak DX6440 (1)	£229.99	£129.99
Kodak C300 and Printer Dock (3)	£193.99	£99.99
Kodak Easyshare C310 and Printer Dock	£149.99	£119.99
Kodak CX 7530 + Printer Dock(1)	£249.99	£149.99
Kodak Z740 and Printer Dock	£269.99	£209.99

Description	was	Sale Price
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Coolpix S2	£279.99	£209.99
Coolpix 7600 Silver	£249.99	£189.99
Coolpix 7900 Silver	£299.99	£225.00
EN-EL2 Battery for 2500, 3500, SQ(4)	£39.99	£29.99
SK-6A Power Bracket (2)	£249.99	£189.99
CF-D100 Semi Soft Case for D100 (1)	£44.99	£34.99
Leather Case (Coolpix 5000/5400/ 8400)	£29.99	£10.00
Leather Case (Coolpix 5700/ 8700/ 8800)	£29.99	£14.99
Nikon Silver Compact Flash Card Case	£14.99	£3.99
FC-E9 Fisheye Converter (3)	£249.99	£179.99
TC-E2 Teleconverter Lens(1)	£105.99	£79.99
SC-D1 IEEE 1394 Cable(2)	£37.99	£24.99
SK-E900 Flash Bracket (2)	£64.99	£29.99
MB-D100 Battery Pack for D100(9)	£249.99	£99.99
Nikon Capture 4.3(2)	£119.99	£89.99
COOLWALKER MSV-01 (30GB) (3)	£399.99	£289.99
Coolscan 9000 ED	£2,499.99	£2,099.00
F6 Body (1)	£1,499.99	£1,299.99
F75 Body + 28-100 Silver Kit (2)	£299.99	£199.99
AF-S 300mm f/2.8G IF-ED VR (2)	£3,999.99	£3,199.00
AF-S DX 12-24mm f4 G IF-ED	£899.99	£699.99
AF-S 17-55mm f/2.8G IF-ED DX	£1,199.99	£949.00
AF-S ED 24-85mm F3.5-4.5 G	£399.99	£199.99
AF-G 28-200mm f3.5-f5.6 IF-ED Silver(14)	£299.99	£169.00
AF-S 55-200mm f/4-5.6G DX Black	£199.99	£149.99
HN-32 Screw in Lens Hood(3)	£8.99	£5.99
MB-18 Battery Pack (for F75) (4)	£69.99	£39.99
MB-40 Multi Power Battery Pack (for F6)	£349.99	£289.99
CL-72 Lens Case fits 70-300mm f4-5.6 /G	£27.99	£17.99
ML-L1 Remote Conrol for Nuvis/75(1)	£9.99	£6.99
8x25 WP/RA II(1)	£209.99	£169.99
OLYMPUS		
Camedia C-765 (3)	£249.99	£189.99
Camedia C-60 (3)	£279.99	£169.99
FE 5500 (2)	£229.99	£179.99
IR 300 (1)	£279.99	£149.99
MJU 300 Digital Refurbished	£229.99	£99.99
MJU Digital 500 (2)	£279.99	£159.99
E-300 + ZD 14-45mm f/3.5-5.6	£699.99	£399.99
MAUSB-5W Card Reader/Writer (1)	£49.99	£9.99
LI-30B Battery (for MJU mini)	£39.99	£24.99
Hahnel Li M1 Lithium Ion Battery Pack for E-1, E-300, C-5060 (1500mAh) (6)	£45.00	£29.99

Description	was	Sale Price
B-HLD20 Power Battery Holder (C-5060)	£79.99	£49.99
C-6AG AC Adapter for	£49.99	£14.99
PVC Case for C120/C300/C350 (6)	£19.99	£6.99
Leather Case for 310/370/470 (27)	£24.99	£5.00
Leather Case for SP310 and SP350	£29.99	£14.99
Leather Case for C-1000, C-1400 Series	£29.99	£6.99
Leather Case for C-70/ MJU 500	£19.99	£9.99
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EF 24mm f3.5 L TSE	Ref: 17142	£187.00	●	
EF 35mm f2	Ref: 19521	£340.00		

Canon Lens Hoods

Below shows which lens hood is required for each lens.

-	-	-
-	-	-
EW-75II	Ref: 166047	£42.99
EW-83DII	Ref: 126529	£43.99
EW-75BII	Ref: 123884	£17.99
EW-65II	Ref: 20498	£17.99

Canon STANDARD LENSES Offers a wide maximum aperture.

EF 50mm f1.8 II	Ref: 19508	£73.00	ES-62	Ref: 20708 £17.99
EF 50mm f1.4 USM	Ref: 19943	£244.00	ES-71II	Ref: 20799 £19.99

Canon MACRO LENSES For close range photography. ie. insects.

EF 50mm f2.5 Macro	Ref: 19868	£196.00	-	-
EF 100mm f2.8 Macro	Ref: 66688	£389.00	ET-67	Ref: 137579 £24.99
EF 65mm f2.8 Macro MPE	Ref: 152014	£714.00	-	-
EF 180mm f3.5L Macro	Ref: 59034	£1019.00	ET-78II	Ref: 100120 £32.99

Canon TELEPHOTO LENSES Ideal for distance photography. ie. Wildlife.

EF 85mm f1.8	Ref: 20067	£269.00		ET-65II	Ref: 20444 £17.99
EF 85mm f1.2 L USM	Ref: 20055	£1249.99	●	ES-79II	Ref: 183882 £20.99
EF 100mm f2	Ref: 19527	£314.00		ET-65II	Ref: 20444 £17.99
EF 135mm f2 L USM	Ref: 58881	£719.00	●	ET-78II	Ref: 100120 £32.99
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EF 400mm f2.8L USM IS	Ref: 100572	£5279.00	●	ET-155	Ref: 183904 £389.99
EF 400mm f4 DO U	Ref: 71357	£3955.00	●	ET-120	Ref: 183997 £299.99
EF 500mm f4 L IS USM	Ref: 105568	£4449.99	●	ET-138	Ref: 183917 £329.99

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EF 17-40mm f4 L	Ref: 12454	£544.00	●	EW-83E	Ref: 114057 £24.99
EF 24-70mm f2.8L U	Ref: 156519	£899.00	●	EW-83F	Ref: 133739 £45.99
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EF 28-300mm f3.5-5.6	Ref: 14047	£1599.00	●	EW-83G	Ref: 14341 £43.99
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EF 70-300mm f4.5-5.6	Ref: 14197	£839.00		EW-83DII	Ref: 126529 £43.99
EF 75-300m f4-5.6 USM III	Ref: 6846	£168.99		EW-83DII	Ref: 126529 £43.99
EF 70-300mm f4.5-5.6 USM IS	Ref: 40881	£469.99		EW-83DII	Ref: 126529 £43.99

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AF-D 18mm f2.8	Ref: 99373	£1146.00
AF-D 20mm	Ref: 160075	£406.00
AF-D 35mm f2	Ref: 7081	£249.99

Nikon Lens Hoods

-	-	-
HB-8	Ref: 103712	£22.99
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HN-3	Ref: 104139	£21.99

Nikon STANDARD LENSES Offers a wide maximum aperture.

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SONY DRC HC96	£519.99
SONY DCR DVD 202	£429.99
SONY DCR DVD 403	£659.99
SONY DCR DVD 105	£359.99
SONY DCR DVD 205	£399.99
SONY DCR DVD 404	£519.99
SONY DCR DVD 405	£559.99

dvd recorders

PANASONIC

PANASONIC DMR-ES20D	£164.99
PANASONIC DMR-EH50	£259.99
PANASONIC DMR-ES30V	£229.99
PANASONIC DMR-EH60D	£439.99

JVC

JVC DR-M100SEK	£159.99

SONY

SONY RDR-G210	£149.99
SONY RDR-HX510	£304.99
SONY RDR-HXD710	£449.99
SONY RDR-HXD910	£599.99

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The HOT 100 cameras

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WHAT DIGITAL CAMERA

Over the following pages you'll find the specifications and ratings of more than 190 cameras, printers, scanners, software programs and accessories...

Welcome to the UK's best digital photography Buying Guide. Here you'll find the specifications and our verdicts on the UK's top 100 digital cameras, plus the most popular accessories.

If it isn't here it's either not good enough, discontinued (though it may still be available from some dealers) or too new to have been tested yet. (It can sometimes take a few weeks for a test to appear, depending on space, publishing schedules, and when we get the sample.) Products are judged by how well they serve their market. Those that score 85% or more in our tests are awarded the coveted WDC Choice rosette. With many more accessories available than we have the space for, we concentrate on the best-quality products from the most respected brands in their field. All have been chosen and tested with the enthusiast in mind. The Buyers' Guide should help you choose the right product for you. But for more information why not read the full test report first? A pdf or reprint of every camera test, including the full specs and ratings, can be emailed or faxed to you for just £3.00 by calling 01707 273 773 or visiting our website.

Alternatively, you can order a back issue from: John Denton Services, Unit One, A1 Parkway, South Gate Way, Orton Southgate, Peterborough, PE2 6YN. Telephone: 01733 370800.

Better still, why not take out a subscription to What Digital Camera and be the first to read the full tests on every new camera and accessory – and get loads of technique and inspiration into the bargain? Call 0845 676 7778 for the latest deals and to sign up. **WDC**

Using This Guide

UP TO £200 | £200 - £300 | £300 - £400 | £400 - £600 | £600 - £7000

STREET PRICE
Estimated street price at time of press. (Prices may vary)

RRP
The price at launch. Test rating based on this price

SPECIFICATION LIST
The key features you should check when comparing models

EXPOSURE MODES
P= Program, A = Aperture priority, S= Shutter priority, M = Manual

SUMMARY
A precis of our test verdict

£610
Estimated Street Price
(£749 RRP)
Canon
350D
CMOS 8.3MP, 8MP effective
LENS Canon EF/EF-S mount
SHUTTER SPEED 30-1/4000sec & Bulb
ISO 100-1600
EXPOSURE MODES PASM, A-DEP, Auto, 5 Scene
FLASH Hotshoe, GN 13m (ISO 100)
VIEWFINDER/MONITOR Optical, 1.8" 115,000 pixel LCD
OTHER CF I/II, 9 custom functions, USB 2.0, RAW +JPEG
POWER Rechargable Li-ion
DIMENSIONS/WEIGHT 126.5 x 94.2 x 64mm/485g
8 Mega Pixels
PROS Features, fast, performance, image quality
CONS LCD , some button placements
SUMMARY Well designed, fast and produces great results, good for semi-pros
WDC SCORE
90%
TESTED May 2005

MAKE AND MODEL
Cameras are listed in ascending order of price

SENSOR SIZE
How many megapixels? A guide to image quality

AWARDS
A gold rosette is given for highly recommended models

OVERALL SCORE
Total score out of 100, plus date model was tested

About the Ratings

RATINGS Products are rated out of 20 by five criteria which, when combined, provide a mark out of a hundred.
FEATURES How well specified is the product? Does it have all the features that you're likely to need?
DESIGN Is the design stylish or ugly? Comfortable or awkward? Functional or impractical? Design is about handling as well as looks.
PERFORMANCE How does it handle? Are the buttons well placed? Is the menu simple? Is it responsive or sluggish?
QUALITY How are the results? Sharp or soft? Is the colour accurate? Do the images suffer from noise, fringing, distortion?
VALUE Is it competitively priced? How does it compare with its nearest rivals? Our scores are based upon the retail price at launch (RRP).

In this volatile market prices change almost monthly, and as cameras become cheaper they inevitably become better value. It would be impractical and confusing to change the scores every month, so we include the RRP along with the current average street price. Where there's a big difference it can be assumed that the product is now better value than when it was tested, but also that it may be coming towards the end of its natural shelf life. Highly recommended cameras receive the WDC rosette.

TAKE THE 360° VIRTUAL TOUR

On The Web

You'll find product photos and 360° Quicktime tours of virtually every current camera, plus sample test images taken by our reviewers for you to view or download. You can also buy tests or back issues online, or subscribe. In addition you'll find daily news on all the latest product launches, reader forums, a gallery for your own pictures, plus loads of features and techniques, useful links, competitions, events listings, bookshop and lots more, just visit **www.whatdigitalcamera.com**

WHAT DIGITAL CAMERA
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£70 Estimated Street Price (£99 RRP) — HP M22

CCD 4.05MP effective
LENS 37mm f/2.8-6.5
SHUTTER SPEED 15-1/1800sec
ISO Auto, 100-400
EXPOSURE MODES P + 8 scene
FLASH Built-in, Auto plus 4
VIEWFINDER/MONITOR None/1.5inch 61,600 pixel Active Matrix
OTHER 320x240 24fps Video, SD/MMC, ±3EV in 1/3EV steps
POWER 2x AA
DIMENSIONS/WEIGHT 96 x 29 x 49mm/120g

4 Mega Pixels

PROS Ease of use, size
CONS Limited features, slow, digital zoom only

SUMMARY ***No optical zoom and little control, but delivers in image quality***

WDC SCORE **80%** TESTED Oct 2005

£120 Estimated Street Price (£149 RRP) — Nikon 4600

CCD 3.9MP effective
LENS 34-102mm equiv
SHUTTER SPEED 4-1/3000sec
ISO Auto
EXPOSURE MODES P, Sc, Mov, ±2EV
FLASH GN 3.3m
VIEWFINDER/MONITOR Yes/1.8inch
OTHER SD, Best Shot Selector, auto & manual focus, USB
POWER 2x AA
DIMENSIONS/WEIGHT 85 x 60 x 35mm/130g

4 Mega Pixels

PROS Simple to use, good price, punchy results
CONS Maybe too basic, difficulty resolving fine detail

SUMMARY ***Very basic and easy to use, produces punchy images***

WDC SCORE **81%** TESTED May 2005

£130 Estimated Street Price (£179 RRP) — Kodak Z700

CCD 4.1MP
LENS 35–175 mm equiv. f/2.8-4.8
SHUTTER SPEED 8–1/1000sec
ISO Auto, 80, 100, 200, 400
EXPOSURE MODES P, A, S, sport, landscape, close-up, 13 Sc
FLASH Built in, GN 9.5m
VIEWFINDER/MONITOR Optical/ 1.6in
OTHER Storage SD cards, PictBridge, ±2.0 EV
POWER 2CR-V3, 2x AA
DIMENSIONS/WEIGHT 94 x 72 x 54.5mm/ 219g

4 Mega Pixels

PROS Great specification at a great price
CONS A bit lethargic, slightly blocky images

SUMMARY ***Great specifications, however it doesn't quite deliver***

WDC SCORE **82%** TESTED Dec 2005

£110 Estimated Street Price (£110 RRP) — HP M417

CCD 5.19MP
LENS 36-108mm f/2.9-4.9
SHUTTER SPEED 2-1/2000sec
ISO Auto, 100-400
EXPOSURE MODES P +7 scene
FLASH Built-in
VIEWFINDER/MONITOR None/1.8in
OTHER 320x240 24fps Video, SD storage media
POWER 2xAA
DIMENSIONS/WEIGHT 96 x 29 x 49mm/120g

5 Mega Pixels

PROS Resolution, AA batteries accepted
CONS Unspectacular image quality, slow

SUMMARY ***OK, but not stunning, a camera made to price rather than specification***

WDC SCORE **78%** TESTED Oct 2005

£140 Estimated Street Price (£200 RRP) — Panasonic LZ1

CCD 4.2MP CCD, 4.0 MP effective
LENS 37-222mm
SHUTTER SPEED 8 – 1/2000sec
ISO A, 64, 100, 200, 400
EXPOSURE MODES Program, Scene modes, Mov
FLASH Built in
VIEWFINDER/MONITOR None/2in LCD
OTHER SD, Image stabilisation
POWER 2x AA (NiMH recommended)
DIMENSIONS/WEIGHT 101 x 64 x 33mm/224g

4 Mega Pixels

PROS Zoom range, image stabilisation, price
CONS Focus can miss sometimes, low ISO

SUMMARY ***Good specifications and features make this a great-value camera***

WDC SCORE **88%** TESTED June 2005

£140 Estimated Street Price (£239 RRP) — Canon A520

CCD 4.2MP total, 4.0MP effective
LENS 34-140mm (equiv) f2.6 – 5.5
SHUTTER SPEED 15-1/2000sec
ISO 50-400
EXPOSURE MODES M, A, S, P, 5 pic modes, 8 scene modes
FLASH Built in
VIEWFINDER/MONITOR Optical/1.8-inch LCD
OTHER SD
POWER 2x AA cells
DIMENSIONS/WEIGHT 91 x 64 x 38.5mm/180g

4 Mega Pixels

PROS Accomplished performer
CONS Could be quicker and quieter

SUMMARY ***Assured performace by a capable camera, producing fine images***

WDC SCORE **86%** TESTED July 2005

£160 Estimated Street Price (£199 RRP) — HP R717

CCD 6.4MP total, 6.2MP effective
LENS 39-117mm equiv f2.8-4.9
SHUTTER SPEED 16 – 1/2000th sec
ISO Auto, 50, 100, 200, 320
EXPOSURE MODES: A, AP, 10 scene modes
FLASH Built in 5m (W) 2.8m (T)
VIEWFINDER/MONITOR Optical/1.8in
OTHER SD/MMC, 32Mb int, USB, 320x240pixel MPEG1 movies
POWER Li-ion battery
DIMENSIONS/WEIGHT 98.5 x 35.3 x60mm/180g

6 Mega Pixels

PROS Ease of use, Real Imaging Technology
CONS Limited macro mde, images lack punch

SUMMARY ***Easy to operate, but speed and picture quality are not perfect***

WDC SCORE **83%** TESTED Aug 2005

£170 Estimated Street Price (£170 RRP) — Casio EX-Z10

CCD 5MP total, 5.25MP effective
LENS 38-114mm equiv f3.1-5.4
SHUTTER SPEED 1/8 – 1/2000th sec
ISO Auto, 50, 100, 200, 400
EXPOSURE MODES: Auto, M, A, S, 28 scene modes
FLASH 0.4-3.1m (W)/ 0.4-1.8 (T)
VIEWFINDER/MONITOR Optical/2in 84,960 pixels
OTHER SD, 23Mb int, USB 2.0, 64x480 pixel 30fps movies
POWER 2x AA
DIMENSIONS/WEIGHT 90 x 60 x 27.2mm/138g

5 Mega Pixels

PROS Feature set, price
CONS Image noise, LCD resolution, menu system

SUMMARY ***Great features for the price, but not very user-friendly***

WDC SCORE **83%** TESTED Feb 2006

£170 Estimated Street Price (£250 RRP) — Olympus MJU Mini S

CCD 5.4MP (total) 5MP (Effective)
LENS 35-70mm (equiv) f/3.5-4.9
SHUTTER SPEED 1/2-1/1000sec
ISO 64-400 plus auto
EXPOSURE MODES P, Sc, Movie
FLASH Built-in GN 5.4
VIEWFINDER/MONITOR No viewfinder/1.8in LCD
OTHER xD, Histogram, three colours
POWER Li-ion
DIMENSIONS/WEIGHT 95 x 55.5 x 275mm/115g

5 Mega Pixels

PROS Black finish very tactile
CONS Images better then expected but not perfect

SUMMARY ***Style over substance, adequate images with some decent features***

WDC SCORE **81%** TESTED July 2005

£170 Estimated Street Price (£220 RRP) — Olympus MJU 600

CCD 6MP effective/6.4MP Total
LENS 35-105mm f3.1-5.2
SHUTTER SPEED 4– 1/1000 sec
ISO Auto, 100, 200, 400, 800, 1600
EXPOSURE MODES P, 23 scene, movie
FLASH Built in, GN 6.5
VIEWFINDER/MONITOR None/ 2.5in LCD
OTHER xD, 8MB internal, 640x480 15fps movies
POWER Lithium-ion
DIMENSIONS/WEIGHT 97 x 55 x 26.5mm/140g

6 Mega Pixels

PROS LCD in low light, start-up speed
CONS Some soft images, LCD in bright sunlight

SUMMARY ***Attractive, well built, ultimately impressing, but limited manual features***

WDC SCORE **84%** TESTED Dec 2005

£170 Estimated Street Price (£260 RRP) — Kodak Z740

CCD 5.36MP CCD, 5.0MP effective
LENS 38-380mm f2.8-3.7
SHUTTER SPEED 8-1/1000sec
ISO Auto plus ISO 80,100, 200, 400, 800
EXPOSURE MODES P, A, S, M, 16 Scene, Mov
FLASH Built in GN 10.6
VIEWFINDER/MONITOR Electronic/1.8in
OTHER SD/MMC, 35Mb internal storage, USB and 640 x 480 movie
POWER 2x AA, 1x CR-V3 or EasyShare dock with Ni-MH battery pack
DIMENSIONS/WEIGHT 97.6 x 77.5 x 72mm/287g

5 Mega Pixels

PROS 10x optical zoom, comfortable to hold
CONS Fringing, no manual white balance, fiddly joystick

SUMMARY ***Easy to use with plenty of features, some image quality issues***

WDC SCORE **82%** TESTED May 2005

£180 Estimated Street Price (£230 RRP) — Olympus FE 5500

CCD 4.9MP effective, 5.3MP total
LENS 35-105mm f/2.8-4.8
SHUTTER SPEED 2-1/2000sec
ISO A, 80, 100, 200, 400, 800 (1.8MP)
EXPOSURE MODES A, scene
FLASH 3.5m (W) / 5m (T)
VIEWFINDER/MONITOR None/2-inch TFT 115,000 pixels
OTHER xD, Pictbridge, 14MB int
POWER Li-Ion
DIMENSIONS/WEIGHT 94 x 61 x 24mm/175g

5 Mega Pixels

PROS Easy to use, good for snapshots
CONS Uninspiring, fringing, cold colour

SUMMARY ***Average, if uninspiring beginner model with interesting lens construction***

WDC SCORE **82%** TESTED Nov 2005

£180 Estimated Street Price (£229 RRP) — KonicaMinolta X60

CCD 5.4MP total /5.0 MP effective
LENS 38-114mm (equiv) f/3.3 – 4.0
SHUTTER SPEED 4-1/1000sec
ISO A, 50, 100, 200, 400
EXPOSURE MODES A, P, 6 scene modes
FLASH Built in
VIEWFINDER/MONITOR None/2.5in LCD
OTHER 15Mb internal memory, SD, 3 filters
POWER Li-ion cell
DIMENSIONS/WEIGHT 83.5 x 56 x 22mm/115g

4 Mega Pixels

PROS Large LCD size, fast startup
CONS Limited features, image noise

SUMMARY ***Despite limited features, this is quick, easy to operate and capable***

WDC SCORE **83%** TESTED Sept 2005

£180 Estimated Street Price (£230 RRP) — Ricoh R1V

CCD 5.2MP (total) 5.1MP (Effective)
LENS 28-135mm equiv f/3.3-4.8
SHUTTER SPEED 8-1/2000sec
ISO 64-800 plus auto
EXPOSURE MODES: P, plus 6 Scene modes
FLASH Built-in GN 9m at ISO100
VIEWFINDER/MONITOR 1.8in LCD
OTHER 1cm macro focusing, text recording mode
POWER 2xAA/Lilon cell
DIMENSIONS/WEIGHT 100 x 55 x 25mm/150g

5 Mega Pixels

PROS Build, focal length range, excellent macro
CONS Images a bit grainy

SUMMARY ***Well built, with decent feature set, image grain is disappointing***

WDC SCORE **83%** TESTED May 2005

£180 Estimated Street Price (£279 RRP) — Sony W5

CCD 5.25MP CCD, 5.1 MP effective
LENS f2.8-5.2 38-114 mm
SHUTTER SPEED 30 – 1/1000sec
ISO Auto, 100, 200, 400
EXPOSURE MODES Program, Manual, 7 scene modes
FLASH Built in 0.2-4.5 (W) 0.3-2.5 (T)
VIEWFINDER/MONITOR Optical/2.5-inch
OTHER MS, MS Pro, 32Mb int
POWER Nikon EN-EL8
DIMENSIONS/WEIGHT 91 x 60 x 37.1mm/253g

5 Mega Pixels

PROS LCD screen, fast operation, sturdy build
CONS No separate playback button, less effective in low light

SUMMARY ***Sturdy, quick and produces good images – a family compact***

WDC SCORE **86%** TESTED Aug 2005

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THE BUYERS' GUIDE

cameras up to £200

£180 Estimated Street Price (£280RRP) — Nikon S1

CCD 5.36MP total, 5.0MP effective
LENS 35-105mm f/3.0 – f/5.4
SHUTTER SPEED 2 – 1/350 sec
ISO Auto, 50, 100, 200, 400
EXPOSURE MODES Program, 13 scene, 4 scene assist
FLASH Built in
VIEWFINDER/MONITOR No viewfinder / 2.5in
OTHER SD, 12MB internal
POWER Nikon EN-EL8
DIMENSIONS/WEIGHT 89.9 x 57.5 x 19.mm/118g

5 Mega Pixels

PROS Large LCD screen, easy to operate, D-lighting
CONS Often tricky macro focusing, eats battery power
SUMMARY ***Stylish and easy to use with limited features***

WDC SCORE **84%** TESTED July 2005

£190 Estimated Street Price (£250 RRP) — Samsung i5

CCD 5MP effective, 5.1MP total
LENS 39 - 117mm f/3.5 – f/4.5
SHUTTER SPEED 16 – 1/2000 sec
ISO Auto, 100/200/400
EXPOSURE MODES A, M, 11 scene
FLASH 0.2m - 2.4m (W)/ 0.3-1.9m (T)
VIEWFINDER/MONITOR None / 2.5in LCD
OTHER SD, 30fps video, movie with stabiliser
POWER Li-ion
DIMENSIONS/WEIGHT 89.6 x 59.8 x 17.3mm/133g

5 Mega Pixels

PROS Fast start-up, feature set
CONS Over-complicated menu
SUMMARY ***Good looking and well featured, but the menu systems are tricky***

WDC SCORE **82%** TESTED Nov 2005

£190 Estimated Street Price (£250 RRP) — Kodak V530

CCD 5.36MP total, 5MP effective
LENS 36-108mm f2.8-4.8
SHUTTER SPEED 8-1/448sec
ISO A, 80, 100, 200, 400, 800 (1.8MP)
EXPOSURE MODES Auto, 20 scene
FLASH 0.6-2.8m (W) /1.9m (T)
VIEWFINDER/MONITOR None / 2in LCD, 230,000 pixels
OTHER SD, 5 colour modes, 16MB internal memory
POWER Li-ion cell
DIMENSIONS/WEIGHT 92 x 50 x 22mm/ 130g

5 Mega Pixels

PROS Plentiful scene modes
CONS Slow optical zoom, LCD in bright light
SUMMARY ***Decent easy to use entry-level compact with good scene modes***

WDC SCORE **83%** TESTED Nov 2005

£190 Estimated Street Price (£300 RRP) — Samsung V700

CCD 7.1MP eff
LENS 38-114mm equiv
SHUTTER SPEED 15sec-1/2000sec
ISO Auto, 50,100,200,400
EXPOSURE MODES P,A,S,M, Sc,Mov, ±2EV
FLASH Built in
VIEWFINDER/MONITOR Yes/1.8inch
OTHER SD, Composite mode, PictBridge, Histogram USB2
POWER Li-Ion
DIMENSIONS/WEIGHT 56.5x105x29.5mm/150g

7 Mega Pixels

PROS Good noise control, plenty of features
CONS Difficult to use features effectively, artefacts
SUMMARY ***Packed with features, tricky to operate and images are over processed***

WDC SCORE **80%** TESTED May 2005

£190 Estimated Street Price (£240 RRP) — Panasonic LZ2

CCD 5.36MP total, 5MP effective
LENS 37-222mm f/2.8-4.5
SHUTTER SPEED 8-1/2000sec
ISO 64-400
EXPOSURE MODES Program, Sc, Mov
FLASH Built in
VIEWFINDER/MONITOR 2in LCD
OTHER SD, Image Stabilisation
POWER 2x AA
DIMENSIONS/WEIGHT 101 x 64 x 33mm/224g

5 Mega Pixels

PROS Lens, price, image stabilisation
CONS Some image noise, bulkier than most compacts
SUMMARY ***Fantastic lens and good colour at very reasonable price***

WDC SCORE **88%** TESTED July 2005

£190 Estimated Street Price (£300 RRP) — Panasonic FX8

CCD 5MP
LENS 35-105mm f/2.8-5.6
SHUTTER SPEED 8-1/2000sec
ISO 80-400
EXPOSURE MODES Program AE, 12 Sc, Mov
FLASH 0.3-4.0m (Wide/ISO Auto), 0.3-2.2m (Tele/ISO Auto)
VIEWFINDER/MONITOR None/2.5in LCD
OTHER SD, Image Stabilisation (OIS), continuous shooting
POWER Li-Ion
DIMENSIONS/WEIGHT 94.1 x 50.5 x 24.2mm/155g

5 Mega Pixels

PROS Mega OIS, LCD, video, simplicity
CONS Cramped thumb space, average image quality
SUMMARY ***Competent lifestyle camera with great movie mode and stabilisation***

WDC SCORE **85%** TESTED Sept 2005

£190 Estimated Street Price (£299RRP) — KonicaMinolta Dimage X1

CCD Total 8.3MP, Effective 8.0MP
LENS 37-111mm f/3.5-3.8
SHUTTER SPEED 1-1/1250sec
ISO Auto, 50 -200 (Auto 50-160)
EXPOSURE MODES P, 7 Scene modes
FLASH Auto plus 5
VIEWFINDER/MONITOR None/ 2.5in LCD, 115,000 pixels
OTHER 640x480 pixels 30fps, SD
POWER Lithium ion cell
DIMENSIONS/WEIGHT 95 x 68 x 19.5mm/135g

8 Mega Pixels

PROS Anti-shake, image size, LCD size
CONS Slow in review mode
SUMMARY ***High resolution, and easy to use with a bundle of features***

WDC SCORE **86%** TESTED Nov 2005

£190 Estimated Street Price (£299 RRP) — Fujifilm Finepix F10

CCD 6.63 Total 6.3MP effective
LENS 36-108mm f/2.8-5
SHUTTER SPEED 3-1/2000sec
ISO 80-1600
EXPOSURE MODES Program, Scene, Mov
FLASH Built-in 4m(W)-6.5m(T)
VIEWFINDER/MONITOR None/2.5in LCD
OTHER xD storage
POWER Li-Ion
DIMENSIONS/WEIGHT 92 x 58 x 27.3mm/200g

6 Mega Pixels

PROS Big LCD, handling, low-light performance
CONS Little manual control, no RAW
SUMMARY ***Stylish, responsive, producing excellent images. Good ISO performance***

WDC SCORE **87%** TESTED June 2005

£200 Estimated Street Price (£200 RRP) — Samsung L50

CCD 5MP effective/5.36MP Total
LENS 39-109mm f3.2-5.4
SHUTTER SPEED 15-1/2000sec
ISO Auto, 50, 100,200, 400
EXPOSURE MODES Auto, Program, 11 scene
FLASH 0.2.5m-2.0m (W) / 0.3-1.5m (T)
VIEWFINDER/MONITOR None/ 2.5-inch TFT 230,000 pixel
OTHER SD, 26MB internal, 30fps movie with stabilizer
POWER Lithium-ion
DIMENSIONS/WEIGHT 93.3 x 52.1 x 22.3mm/120g

5 Mega Pixels

PROS LCD size, lightweight
CONS Menu is not very user-friendly
SUMMARY ***Nice point and shoot, producing pleasing photos. Complicated menus***

WDC SCORE **83%** TESTED Dec 2005

£200 Estimated Street Price (£250 RRP) — Pentax S5z

CCD 5MP
LENS 35 - 107mm f/2.6 – 4.8
SHUTTER SPEED 4-1/2000 sec
ISO A, 80, 100, 200, 400
EXPOSURE MODES P, 15 scene modes
FLASH 0.2-3.5m (W) 0.2-3m (T)
VIEWFINDER/MONITOR None/2.5in LCD
OTHER Pictbridge, SD, 9.3Mb int
POWER Li-ion
DIMENSIONS/WEIGHT 83 x 52 x 21.5mm/120g

5 Mega Pixels

PROS Big range of scene modes, small dimensions
CONS LCD hard to see in sun, slow start, plastic tripod bush
SUMMARY ***Capable of some good shots, but it isn't very fast***

WDC SCORE **83%** TESTED Oct 2005

£200 Estimated Street Price (£280 RRP) — Olympus Mju 500

CCD 5MP effective
LENS 35-105mm f/3.1-5.6
SHUTTER SPEED 4-1/1000sec
ISO 64-640
EXPOSURE MODES P, Sc, Mov, ±2EV
FLASH GN 7.8
VIEWFINDER/MONITOR None/ 2.5in TFT
OTHER xD, PictBridge, 1.5fps for 4 frames
POWER Li-Ion
DIMENSIONS/WEIGHT 99 x 55.5 x 31mm/165g

5 Mega Pixels

PROS Build quality, image colour & sharpness, LCD
CONS Some image noise, limited control
SUMMARY ***Weatherproof and simple to use, with a great LCD screen***

WDC SCORE **87%** TESTED Apr 2005

£200 Estimated Street Price (£275 RRP) — Olympus IR-300

CCD 5MP
LENS 38-114mm f3.3-4.0
SHUTTER SPEED 4 - 1/2000 sec
ISO Auto
EXPOSURE MODES: P, plus 17 Scene modes
FLASH 0.3m-2.6m (W) 0.5m-2.1m (T) GN 6.0
VIEWFINDER/MONITOR None/2in
OTHER xD
POWER Li-ion
DIMENSIONS/WEIGHT 99 x 53 x 22mm /112g

5 Mega Pixels

PROS Lightweight, easy to operate
CONS No ISO control, editing features fair, manual on the CD
SUMMARY ***Takes decent photos, but overall a very average, over-priced camera***

WDC SCORE **82%** TESTED Oct 2005

£200 Estimated Street Price (£279 RRP) — Casio EX-Z57

CCD 5MP eff
LENS 35-105mm, f2.6-4.8
SHUTTER SPEED 4sec-1/2000sec
ISO Auto, 50,100,200,400
EXPOSURE MODES P, BestShot modes
FLASH Built in 0.2-2.6m
VIEWFINDER/MONITOR None/2.7inch
OTHER MS, MS Pro
POWER Superlife Rechargeable Li-Ion
DIMENSIONS/WEIGHT 87 x 58 x 22.5mm/130g

5 Mega Pixels

PROS Compact size, BestShot modes, battery life
CONS No AV connection, lack of space around back
SUMMARY ***Not the easiest to operate, but a decent camera with satisfactory results***

WDC SCORE **83%** TESTED Aug 2005

£200 Estimated Street Price (£250 RRP) — Sanyo Xacti E6

CCD 7MP effective/6.37MP Total
LENS 38– 114mm f3.3-4.0
SHUTTER SPEED 2sec (lamp) – 1/2000 sec
ISO A, 50, 100, 200, 400, max 1800 (Lamp)
EXPOSURE MODES P, 7 scene modes
FLASH 10cm-2.4m (W)/ 50cm –2m(T) GN 5.6
VIEWFINDER/MONITOR n/a/ 3-inch TFT 230,000 pixels
OTHER SD/MMC, 16Mb int, 7 filters, 640x480 30fps movies
POWER Li-ion
DIMENSIONS/WEIGHT 97.7x59.5x22.8/134g

6 Mega Pixels

PROS Fast startup
CONS Noise, lack of shooting info, exposures
SUMMARY ***Attractive, but rather difficult to use and image noise is a problem***

WDC SCORE **78%** TESTED Jan 2006

£200 Estimated Street Price (£250 RRP) — HP R817

CCD 5.31MP total, 5.1MP effective
LENS 36-180mm
SHUTTER SPEED 15-1/2000sec
ISO Auto, 50-400
EXPOSURE MODES M, A, S, P, Auto, Scene
FLASH 3.8-8m
VIEWFINDER/MONITOR None/2inch 153,000 pixels
OTHER Real Life Technologies, SD, JPEG, PictBridge
POWER Li-ion battery
DIMENSIONS/WEIGHT 91 x 30 x 57mm/ 190g

5 Mega Pixels

PROS Good feature set, easy to use, value for money
CONS ISO 200+ noise, video mode, spoilable finish
SUMMARY ***Specifications and features make it attractive for the first-time buyer***

WDC SCORE **86%** TESTED Nov 2005

YYePG Proudly Presents, Thx For Support!

£200 Estimated Street Price (£299 RRP) — Fujifilm Z1

CCD 5.1MP effective
LENS 36-108mm f/3.5-8.3
SHUTTER SPEED 4-1/1000sec
ISO Auto, 64-800
EXPOSURE MODES P + 5 Scene
FLASH Built-in
VIEWFINDER/MONITOR None/ 2.5in LCD
OTHER 640x480 15fps Video, xD
POWER Lithium ion cell
DIMENSIONS/WEIGHT 90 x 55 x 18.6mm/130g

5 Mega Pixels

PROS Design, ease of use, build quality
CONS Limited overrides, some lens distortion
SUMMARY **Attractive, pretty fast and capable of decent pictures**

WDC SCORE **85%** TESTED Oct 2005

£200 Estimated Street Price (£380 RRP) — Fujifilm E550

CCD 6.3MP
LENS 32.5 – 130 mm
SHUTTER SPEED 3sec-1/2000sec
ISO 80/100/200/400/800
EXPOSURE MODES P,A,S,M,Sc, Mov, ±2EV
FLASH 4.5m (W) 2.2m (T)
VIEWFINDER/MONITOR OPT/2in
OTHER xD, ISO 800 @3MP Resolution
POWER 2xAA
DIMENSIONS/WEIGHT 105x 63 x 34.4 mm/200g

6 Mega Pixels

PROS 6MP sensor, LCD, handling
CONS 12MP output quality, noise above ISO200
SUMMARY **A rather nice camera with plenty of options for the enthusiast**

WDC SCORE **85%** TESTED Jan 2005

£210 Estimated Street Price (£300 RRP) — Pentax WPi

CCD Total 6.4MP/effective 6.1MP
LENS 38 - 114 mm f/3.3-4.0
SHUTTER SPEED 2sec-1/2000sec
ISO Auto, 64, 100, 200, 400
EXPOSURE MODES P, Auto, 11 scene
FLASH 3.1m
VIEWFINDER/MONITOR None/2in LCD 115,000 pixels
OTHER SD, 10.5MB int, 7 filters, 320x240 fps movie, Water resistant
POWER Lithium-ion
DIMENSIONS/WEIGHT 102 x 51 x 22mm/135g

6 Mega Pixels

PROS Waterproof, ease of use, sharpness
CONS Image noise, slow continuous drive
SUMMARY **A competent camera, offering simple operation and water proofing**

WDC SCORE **84%** TESTED Feb 2006

£210 Estimated Street Price (£299RRP) — Sony P200

CCD 7.2MP effective
LENS 38-114mm f/2.8 – f/5.2
SHUTTER SPEED 30 – 1/1000th sec
ISO Auto, 100, 200, 400
EXPOSURE MODES Program & 9 scene modes
FLASH Built in
VIEWFINDER/MONITOR Optical / 2.0-inch TFT
OTHER MS, MS Pro
POWER InfoLITHIUM NP-FR1
DIMENSIONS/WEIGHT 104 x 51.5 x 27.9mm/180g

7 Mega Pixels

PROS Fast, good-quality images, build
CONS LCD visibility in bright sunlight
SUMMARY **Impressively specified in a small body, but images are noisy**

WDC SCORE **84%** TESTED July 2005

£210 Estimated Street Price (£280 RRP) — Nikon P2

CCD 5.1MP effective
LENS 36-126mm f/2.7-5.2
SHUTTER SPEED 8-1/2000sec
ISO Auto, 64, 100, 200, 400
EXPOSURE MODES Auto, P. A + 16 Scene
FLASH Built-in/GN11
VIEWFINDER/MONITOR None/ 2.5in LCD
OTHER SD/MMC, 640x480 15fps Video, USB 2.0
POWER EN-EL8 Li-ion rechargeable battery pack
DIMENSIONS/WEIGHT 91 x 60 x 39 x/185g

5 Mega Pixels

PROS Metering, AF, exposure, range of features
CONS No optical viewfinder, no storage card
SUMMARY **Easy to use, with innovative Wi-Fi technology and decent picture quality**

WDC SCORE **85%** TESTED Jan 2006

£210 Estimated Street Price (£319 RRP) — Canon IXUS 50

CCD 5MP eff
LENS 35-105mm f2.8-4.9
SHUTTER SPEED 15 – 1/500 sec
ISO Auto, 50,100,200,400
EXPOSURE MODES A, M, 6 scene modes
FLASH 0.5m –3.5m (W) / 2.0 (T)
VIEWFINDER/MONITOR Optical/ 2.0-inch
OTHER SD
POWER Li-Ion
DIMENSIONS/WEIGHT 86 x 53 x 20.7mm/130g

5 Mega Pixels

PROS Sturdy build, quick operation
CONS Limited manual features, camera shake possible
SUMMARY **Lacks advanced features, but generally pleasing results and decent build**

WDC SCORE **85%** TESTED Oct 2005

£210 Estimated Street Price (£319 RRP) — Canon IXUS iZoom

CCD 5.5MP CCD, 5.0 MP effective
LENS 38-90mm f/3.2-5.4
SHUTTER SPEED 15-1/1600 sec
ISO Auto, 50, 100, 200, 400
EXPOSURE MODES Auto, 'manual', 6 Scene modes
FLASH Built in 0.3-2m
VIEWFINDER/MONITOR None / 1.8in LCD, 118,000 pixels
OTHER SD/MMC
POWER Lithium ion cell
DIMENSIONS/WEIGHT 96 x 45 x 24mm / 105g

5 Mega Pixels

PROS Compact size, easy to use modes, battery life
CONS Limited overrides, limited zoom range
SUMMARY **Effective, if not ground-breaking performance**

WDC SCORE **79%** TESTED Dec 2005

£210 Estimated Street Price (£280 RRP) — Fujifilm S5600

CCD Total 5.2MP, Effective 5.1MP
LENS 38-380mm f/3.2-3.5
SHUTTER SPEED 15-1/2000sec
ISO Auto, 64-400
EXPOSURE MODES P, + 18 scene, ±2EV
FLASH Built-in, Auto plus 3 modes
VIEWFINDER/MONITOR EVF/ 2-inch 115,000-pixel LCD
OTHER 640x480 15fps Video, xD
POWER 4x AA
DIMENSIONS/WEIGHT 88 x 60 x 36.5mm/150g

5 Mega Pixels

PROS Image quality, handling
CONS Oversharpening, no stabilisation
SUMMARY **With good handling and performance, and it's easy-to-use too**

WDC SCORE **86%** TESTED Special 05

£220 Estimated Street Price (£300 RRP) — Nikon S3

CCD Total 6.4MP, Effective 6.0MP
LENS 35-105mm f/3-5.4
SHUTTER SPEED 2-1/350sec
ISO Auto, 50-400
EXPOSURE MODES Auto, 16 scene
FLASH Built-in, Auto plus 3 modes
VIEWFINDER/MONITOR None/ 2.5-inch 110,000 pixels
OTHER 640x480 Video, SD, 12MB internal memory
POWER Li-ion
DIMENSIONS/WEIGHT 90 x 57.5 x 19.5mm/118g

6 Mega Pixels

PROS Colour rendition
CONS Some barrel distortion
SUMMARY **Great looking and capable of good pictures with little user interference**

WDC SCORE **82%** TESTED Feb 2006

£220 Estimated Street Price (£250RRP) — Pentax S6

CCD Total 6MP, Effective 6.36MP
LENS 37.5-112.5mm f/2.7-5.2
SHUTTER SPEED 4-1/2000sec
ISO Auto, 64, 100, 200, 400
EXPOSURE MODES P, A, S, M, 11 scene, panorama
FLASH 15cm-5.1m (W)/ 40cm-2.7m (T)
VIEWFINDER/MONITOR None/ 2.5-inch 232,000-pixel LCD
OTHER SD, 23MB internal, six filters, 640x480 movies
POWER Lithium-ion
DIMENSIONS/WEIGHT 85.5 x 53.5 x 19mm/235g

6 Mega Pixels

PROS Lightweight, large LCD, easy to use
CONS Slow start-up and focusing, limited features
SUMMARY **Well built, but images and performance don't live up to expectations**

WDC SCORE **83%** TESTED Feb 2006

£220 Estimated Street Price (£329 RRP) — Sony W7

CCD 7.4MP total, 7.0MP effective
LENS 38-114mm f2.8-5.2
SHUTTER SPEED 15-1/2000sec
ISO Auto, 100-400
EXPOSURE MODES Auto, M, 6 scene modes
FLASH Built-in
VIEWFINDER/MONITOR Opt/2.5inch
OTHER MS, slot, 32Mb internal
POWER 2x AA
DIMENSIONS/WEIGHT 91 x 60 x 37.1mm/ 253g

5 Mega Pixels

PROS Great performer all round
CONS High-resolution images
SUMMARY **Good specs and handling, great images, use a tripod in low light levels**

WDC SCORE **86%** TESTED July 2005

£220 Estimated Street Price (£300 RRP) — Kodak V550

CCD Total 5.36MP, Effective 5.0MP
LENS 36-108mm
SHUTTER SPEED 8 - 1/1448sec
ISO Auto, 80 -800
EXPOSURE MODES Auto + 20 Scene modes, video
FLASH Built in, 2.6-6m
VIEWFINDER/MONITOR OPT/ 2.5in LCD, 230,000 pixels
OTHER SD card plus 32MB internal, camera dock
POWER Lithium ion cell
DIMENSIONS/WEIGHT 94 x 56 x 22mm/143g

5 Mega Pixels

PROS Simple, good images
CONS Video zoom noise, can't disable digital zoom
SUMMARY **Smart, simple and effective, video mode is disappointing**

WDC SCORE **85%** TESTED Special 05

£220 Estimated Street Price (£320 RRP) — Nikon S2

CCD 5.1MP effective
LENS 35-105mm equivalent) f/3-5.4
SHUTTER SPEED 8-1/2000sec
ISO 50-400
EXPOSURE MODES Auto, 15 Sc, Mov
FLASH 0.3-2.5m (Wide/ISO Auto), 0.3-1.4m(Tele/ISO Auto)
VIEWFINDER/MONITOR None/ 2.5in
OTHER SD, all weather, USB camera dock
POWER Li-ion
DIMENSIONS/WEIGHT 91.9 x 59 x 22mm/140g

5 Mega Pixels

PROS Good front design, good scene modes, all-weather
CONS Cramped back, corner sharpness, lens distortion
SUMMARY **Looks great, but let down by image quality and handling issues**

WDC SCORE **80%** TESTED Sept 2005

£220 Estimated Street Price (£280 RRP) — Sony T5

CCD 5.1MP effective
LENS 38-114mm f3.5-4.5
SHUTTER SPEED 1/8-1/1000sec
ISO 64-400
EXPOSURE MODES Auto, P, Scene modes, Mov
FLASH Built in GN8
VIEWFINDER/MONITOR Opt/2.5in
OTHER Memory Stick Duo, 680x480 30fps movies, USB 2.0
POWER Lithium-ion rechargeable battery pack
DIMENSIONS/WEIGHT 93.6 x 60 x 20.3mm/114g

5 Mega Pixels

PROS Good image quality, metering and AF, styling
CONS No optical viewfinder, slow menus, basic controls
SUMMARY **Attractive, compact and capable of producing great pictures**

WDC SCORE **86%** TESTED Jan 2006

£230 Estimated Street Price (£320 RRP) — Nikon Coolpix 7900

CCD 7.41MP CCD, 7.1MP effective
LENS 38-114mm f2.8-4.9
SHUTTER SPEED 4-1/2000sec
ISO A, 50, 100, 200, 400
EXPOSURE MODES Program, scene modes, ±2 EV
FLASH Built in
VIEWFINDER/MONITOR Optical / 2in
OTHER SD, JPEG, 3 metering modes, D-Light, red-eye removal
POWER Li-ion
DIMENSIONS/WEIGHT 88 x 60 x 36.5mm/150g

7 Mega Pixels

PROS Small, high resolution, good image noise control
CONS Image detail and sharpening, AF
SUMMARY **Contains innovative features, but produces overprocessed images**

WDC SCORE **83%** TESTED June 2005

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THE BUYERS' GUIDE

cameras £200 - £300

£230 Estimated Street Price (£299 RRP) — Canon Ixus 55

CCD 5.0MP effective
LENS 35-105mm f2.8-4.9
SHUTTER SPEED 15 - 1/1500sec
ISO Auto, 50-400
EXPOSURE MODES Two Auto, 9 scene
FLASH Built-in, Auto and four modes
VIEWFINDER/MONITOR Optical/2.5in TFT, 115,000 pixels
OTHER SD, 640x480 30fps movies
POWER Lithium-ion
DIMENSIONS/WEIGHT 86 x 53 x 21.5mm/140g

5 Mega Pixels

PROS Features, handling, speed of operation
CONS Noisy images, sharpness, erratic focusing
SUMMARY ***Attractive and competant, if not a spectacular performer***

WDC SCORE **83%** TESTED Feb 2006

£230 Estimated Street Price (£319 RRP) — Canon A620

CCD 7.1MP effective/7.4MP Total
LENS 35– 140mm f2.8-4.1
SHUTTER SPEED 15 - 1/2500sec
ISO Auto, 50, 100, 200, 400
EXPOSURE MODES Auto, P, A, S, M, Cust, 11 scene
FLASH 45cm-4.2m (W)/ 3m (T)
VIEWFINDER/MONITOR OPT/2.0in TFT 115,000 pixels
OTHER SD/MMC. My Colours 640x480 30fps movies
POWER 4xAA
DIMENSIONS/WEIGHT 104.8 x 66 x 49.1mm/235g

7 Mega Pixels

PROS Wide range of features, easy to use
CONS AiAF not always accurate
SUMMARY ***With feautures suitable for novices and enthusiasts this is great value***

WDC SCORE **88%** TESTED Jan 2006

£230 Estimated Street Price (£350 RRP) — Konica Minolta Z5

CCD 5.2MP total, 5MP effective
LENS 35-420mm f2.8-4.5
SHUTTER SPEED 4-1/1000sec
ISO Auto, 50,100,200,320
EXPOSURE MODES P, A, M, S, 5 scene
FLASH Built in GN 8
VIEWFINDER/MONITOR Electronic viewfinder/2.0inch LCD
OTHER SD, MMC, USB 2.0, 640 x 480 movie
POWER 4x AA cells
DIMENSIONS/WEIGHT 108.5 x 80 x 84mm/ 340g

5 Mega Pixels

PROS LCD size, 12x opt zoom, anti-shake
CONS Noise at higher ISOs, LCD in bright sunlight
SUMMARY ***Sophisticated camera, chunkier than most, with a usefully wide lens***

WDC SCORE **85%** TESTED July 2005

£240 Estimated Street Price (£330 RRP) — Casio EX-Z750

CCD 7.4MP total, 7.2MP effective
LENS 38-114mm f/2.8-5.1
SHUTTER SPEED 60-1/6000sec
ISO 50-400
EXPOSURE MODES Snapshot, M, A, S, 30 scene
FLASH Built-in GN8
VIEWFINDER/MONITOR OPT/2.5in
OTHER SD
POWER Li-Ion cell
DIMENSIONS/WEIGHT 89 x 58.5 x 22.5mm/ 127g

7 Mega Pixels

PROS Movie modes, scene modes
CONS LCD, Colour accuracy, images no better than 5MP
SUMMARY ***Good movie and scene modes, extra pixels contribute little***

WDC SCORE **82%** TESTED July 2005

£240 Estimated Street Price (£350 RRP) — Panasonic FX9

CCD 6MP effective/6.37MP Total
LENS 35-105mm f2.8-5.0
SHUTTER SPEED 8-1/2000sec
ISO Auto, 80, 100, 200, 400
EXPOSURE MODES Auto, P, 14 Scene
FLASH 0.3-4m (W) 0.3-2.2 (T)
VIEWFINDER/MONITOR None/ 2.5in LCD 207,000 pixels
OTHER SD, 30fps movie
POWER Li-Ion
DIMENSIONS/WEIGHT 94.1 x 50.5 x 24.2mm/155g

6 Mega Pixels

PROS LCD, anti-shake
CONS Limited space around back
SUMMARY ***Great LCD, fast performer, producing good-quality pictures and movies***

WDC SCORE **86%** TESTED Dec 2005

£240 Estimated Street Price (£300 RRP) — Olympus SP-500UZ

CCD Total 6.37MP, Effective 6.0MP
LENS 38-380mm f/2.8-3.7
SHUTTER SPEED 15-1/1000sec
ISO Auto, 80, 100, 200, 400
EXPOSURE MODES M, A, S, P, Auto, 21 Scene
FLASH 0.3m - 4.5m (W) 1.2m-3.4 T, GN9
VIEWFINDER/MONITOR EVF 201,600pixel/ 2.5in LCD
OTHER 320x240 30fps Video, 10MB internal, xD
POWER 4x AA
DIMENSIONS/WEIGHT 105.5 x 74.5 x 71mm/285g

6 Mega Pixels

PROS RAW, Good functionality, LCD and EVF
CONS Fringing, some oversharpening and image noise
SUMMARY ***Competent and useful, this is a viable backup to a DSLR***

WDC SCORE **86%** TESTED Dec 2005

£250 Estimated Street Price (£310 RRP) — Olympus SP-350

CCD Total 8.3MP, Effective 8MP
LENS 38-114mm f/2.8-4.9
SHUTTER SPEED 15-1/2000sec
ISO Auto, 80, 100, 200, 400
EXPOSURE MODES Auto, M, A, S, P, 14 scene
FLASH Built in, Auto and four modes, hotshoe
VIEWFINDER/MONITOR Optical/2.5in LCD 115,000 pixels
OTHER 640x480 30fps Video, xD
POWER 2x AA, CRV-3 Lithium
DIMENSIONS/WEIGHT 99.5 x 65 x 35mm/180g

8 Mega Pixels

PROS Sturdy, natural colours, accurate exposures
CONS Camera shake, results at maximum resolution
SUMMARY ***Good handling and performance; 8MP results can be disappointing***

WDC SCORE **86%** TESTED Feb 2006

£250 Estimated Street Price (£330 RRP) — Ricoh Caplio R3

CCD 5.25MP total, 5.13MP effective
LENS 28-200mm f/3.3-4.8
SHUTTER SPEED 8-1/2000sec
ISO Auto, 64-800
EXPOSURE MODES Auto plus 8 Scene
FLASH Built-in, Auto plus 3 modes
VIEWFINDER/MONITOR 2.5in 114,000 pixel TFT
OTHER 320x240 30fps Video, SD + 26MB Internal
POWER Li-Ion cell
DIMENSIONS/WEIGHT 95 x 53 x 26mm/135g

5 Mega Pixels

PROS Lots of useful features, great lens
CONS Some barrel distortion at 28mm, AF reticence
SUMMARY ***Fast, flexible with a superb zoom range and image stabilisation***

WDC SCORE **87%** TESTED Jan 2006

£250 Estimated Street Price (£300 RRP) — Ricoh Caplio GX8

CCD 8.5MP Total, 8.2MP effective
LENS 28-85mm f/2.5-4.34
SHUTTER SPEED 30-1/2000sec
ISO 60-1600
EXPOSURE MODES Auto, A, M, six Scene
FLASH Built-in
VIEWFINDER/MONITOR OPT/1.8in
OTHER SD slot
POWER 2xAA
DIMENSIONS/WEIGHT 113.6 x 58 x 29mm/205g

8 Mega Pixels

PROS Lens, build, features
CONS Power consumption, LCD colour cast
SUMMARY ***Good lens, features and build. But it is power hungry and the LCD is poor***

WDC SCORE **81%** TESTED Aug 2005

£250 Estimated Street Price (£349 RRP) — Sony T7

CCD 5.1MP effective
LENS 38-114mm f3.5-4.4
SHUTTER SPEED 1/8-1/1000sec
ISO 64-400
EXPOSURE MODES Auto, Scene modes, Mov
FLASH Built in 0.1-2.6, Tele: 0.5-2.1
VIEWFINDER/MONITOR Opt/2.5-inch
OTHER Memory Stick Duo, MPEG 1, Pict Bridge, USB 2.0
POWER Info Lithium
DIMENSIONS/WEIGHT 91.7 x 60.2 x 14.7mm/114g

5 Mega Pixels

PROS Good image quality, good looks
CONS Poor documentation, small and fiddly
SUMMARY ***Competent performer, but fiddly to operate and needs a decent manual***

WDC SCORE **80%** TESTED Aug 2005

£250 Estimated Street Price (£299RRP) — Olympus MJU 800

CCD Total 8.3MP, Effective 8.0MP
LENS 38-114mm f/2.8-4.9
SHUTTER SPEED 4-1/2000sec
ISO Auto, 64-1600
EXPOSURE MODES P,A,S +19 scene
FLASH Built-in, Auto plus 3 modes
VIEWFINDER/MONITOR None/ 2.5in LCD
OTHER 640x480 15fps Video, xD card and 19MB int
POWER Lithium ion cell
DIMENSIONS/WEIGHT 103 x 58 x 33mm/181.5g

8 Mega Pixels

PROS Image quality, LCD screen, build quality
CONS Left-hand backplate button visibility in bright sun
SUMMARY ***Good looking camera, producing high-quality images***

WDC SCORE **86%** TESTED Oct 2005

£250 Estimated Street Price (£350 RRP) — Panasonic FZ5

CCD 5.0MP effective
LENS 36-432mm f/2.8-3.3
SHUTTER SPEED 8-1/1000sec
ISO Auto plus ISO 80,100, 200, 400
EXPOSURE MODES P,SA,S,M, nine Scene & macro, Mov
FLASH Built-in flash, GN12.6m
VIEWFINDER/MONITOR EVF, 1.8in
OTHER SD/MMC, movie with sound at 320x240 pixels, 30 10 15fps
POWER 8.4V 680mAh Lithium Ion rechargeable cell
DIMENSIONS/WEIGHT 108x68.4x84.8mm /290g

5 Mega Pixels

PROS Great zoom range, excellent lens
CONS Noise in low light
SUMMARY ***One of the best megazoom cameras around, producing good results***

WDC SCORE **85%** TESTED May 2005

£250 Estimated Street Price (£350 RRP) — KonicaMinolta Dimage Z6

CCD 6MP eff/6.4MP total
LENS 35-420mm f/2.8-4.5
SHUTTER SPEED 4-1/1000 sec
ISO Auto, 50, 100, 200, 320
EXPOSURE MODES A, AP, M, SP, Auto, 5 scene
FLASH ISO 100 equ 8m/26.2 ft
VIEWFINDER/MONITOR Electronic/2in TFT, 114,000 pixels
OTHER 320x240movie, 4 colour modes, 1cm super macro, SD
POWER 4x AA cells
DIMENSIONS/WEIGHT 108.5 x 80 x 84mm/340g

6 Mega Pixels

PROS Fast operation, lens
CONS Some components weak, LCD in bright light
SUMMARY ***Packed with features, producing good results. Recommended***

WDC SCORE **85%** TESTED Nov 2005

£270 Estimated Street Price (£329 RRP) — Nikon S4

CCD 6.0MP effective
LENS 38-380mm f/3.5
SHUTTER SPEED 2-1/1000sec
ISO 50-400
EXPOSURE MODES Auto, 16 scene modes
FLASH 3.0m/10ft
VIEWFINDER/MONITOR None/ 2.5in LCD
OTHER PictBridge, USB 2.0, SD cards, 13MB internal
POWER 2x Ni-MH AA (supplied), or 2x AA Alkaline
DIMENSIONS/WEIGHT 111.5 x 68.5 x 37mm/205g

6 Mega Pixels

PROS Size, zoom range, image quality, performance
CONS No image stabilisation, no manual control
SUMMARY ***Great lens on small body, well made, good handing and image quality***

WDC SCORE **88%** TESTED Special 05

£280 Estimated Street Price (£419 RRP) — Canon IXUS 750

CCD 7.1MP effective/7.4MP Total
LENS 37-111mm f2.8-4.9
SHUTTER SPEED 15-1/2000 sec
ISO Auto, 50, 100, 200, 400
EXPOSURE MODES P (manual), Auto, 9 Sc
FLASH 50cm-5m (W)/ 3m (T)
VIEWFINDER/MONITOR Optical/ 2.5in LCD, 115,000 pixels
OTHER SD/MMC, 5 photo effects, My colours, 640x480 30fps Mov
POWER Li-Ion
DIMENSIONS/WEIGHT 89.5 x 57 x 27.4mm/170g

7 Mega Pixels

PROS Fast operation, build
CONS Limited manual features, some fragile parts
SUMMARY ***Fast, well-built point and shoot, but limited feature set***

WDC SCORE **85%** TESTED Special 05

YYePG Proudly Presents, Thx For Support!

£280 Estimated Street Price (£280 RRP) — Fujifilm E900

CCD 9.0MP effective/Total9.24
LENS 32-128mm f/2.8-5.6
SHUTTER SPEED 15-1/2000sec
ISO Auto, 80-800
EXPOSURE MODES M, A, S, P+ auto + 4 scene modes
FLASH Built-in, Auto, plus 3 modes
VIEWFINDER/MONITOR OPT/2in
OTHER 640x480 pixel 30fps video, xD
POWER 2x AA cells
DIMENSIONS/WEIGHT 106 x 63 x 34.5mm/200g

9 Mega Pixels

PROS Fantastic spec, great user control
CONS 9MP results not much better than 5MP

SUMMARY **Good specification and value for money, but do we really need 9MP?**

WDC SCORE 85%
TESTED Jan 2006

£300 Estimated Street Price (£400 RRP) — Sony H1

CCD 5.1 MP effective
LENS 36-432mm f2.8-3.7
SHUTTER SPEED 30-1/2000sec
ISO Auto, 64, 100, 200, 400
EXPOSURE MODES Auto, P, A, S, M, 7 scene modes
FLASH 0.3m – 6.8m (W) 0.9 - 5.2m (T)
VIEWFINDER/MONITOR Electronic/ 2.5-inch
OTHER 640 x 480 movie, 2cm macro, MS, MSPro, 32Mb internal
POWER 2x AA cells
DIMENSIONS/WEIGHT 108 x 81.4 x 91.2mm/ 590.8g

5 Mega Pixels

PROS 12x optical zoom, feature set, build quality
CONS Lacks some pro features such as RAW

SUMMARY **Zoom and features ensure there is plenty for the enthusiast**

WDC SCORE 85%
TESTED Sept 2005

£300 Estimated Street Price (£400RRP) — Canon IXUS 700

CCD 7.1MP effective
LENS 37-114mm f/2.8-4.9
SHUTTER SPEED 15-1/2000sec
ISO Auto plus ISO 80,100, 200, 400
EXPOSURE MODES Auto, Prog, scene, movie
FLASH 50cm-5m(W)/ 3m (T) at ISO Auto
VIEWFINDER/MONITOR Opt/2.0-inch
OTHER SD, histogram, PictBridge
POWER Lithium Ion
DIMENSIONS/WEIGHT 89.5 x 57 x 26.5mm /170g

7 Mega Pixels

PROS Design, good image quality, quick
CONS Manual controls are limited

SUMMARY **One of the better 7MP models; excellent images with easy operation**

WDC SCORE 87%
TESTED July 2005

£300 Estimated Street Price (£350RRP) — Kodak P850

CCD 5.1MP effective/5.25MP total
LENS 36-432mm f/2.8-3.7
SHUTTER SPEED 16-1/1000sec
ISO Auto, 50,64,80,100,125,200,250,320,400,800
EXPOSURE MODES Auto, M, A, S, P, 3 Custom
FLASH GN11 90cm-4.7m(W)/ 2m-3.6 (T)
VIEWFINDER/MONITOR Electronic/2.5-inch 237,000 pixels
OTHER 640x480 30fps movies, RAW, Tiff, SD/MMC, 32MB internal
POWER Lithium-ion
DIMENSIONS/WEIGHT 108 x 84.3 x 72mm /403g

5 Mega Pixels

PROS Features, ISO settings, lens
CONS No AF lamp, slow processing, noise at high ISO

SUMMARY **Great features and lens, but speed and handling can't match a DSLR**

WDC SCORE 81%
TESTED Feb 2006

£330 Estimated Street Price (£469 RRP) — Canon S2 IS

CCD 5.0MP effective
LENS 38-432mm f/2.8-3.1
SHUTTER SPEED 15-1/3200sec
ISO 50-400
EXPOSURE MODES P, A, S, M, auto, plus 6 scene modes
FLASH Built-in pop-up
VIEWFINDER/MONITOR EVF / 1.8inch
OTHER SD, Flexizone focus, Image Stabilisation
POWER 4xAA
DIMENSIONS/WEIGHT 113 x 78 x 75.5mm/405g

5 Mega Pixels

PROS Good AF, Image stabiliser ideal for 12x zoom
CONS Bit bulky, bit pricey, only saves to JPEG

SUMMARY **Fast, good metering, focusing and stabilisation. Often unusual fringing**

WDC SCORE 81%
TESTED Aug 2005

£340 Estimated Street Price (£450 RRP) — Panasonic LX1

CCD 8.61MP total, 8.4MP effective
LENS 28-112mm f/2.8-4.9
SHUTTER SPEED 60-1/2000sec
ISO Auto, 80-400
EXPOSURE MODES M, A, S, P, plus 14 Scene
FLASH Auto, plus 6
VIEWFINDER/MONITOR None/2.5in TFT, 207,000 pixels
OTHER 848x480 30fps movie, SD, Jpeg, RAW, TIFF
POWER Lithium-ion
DIMENSIONS/WEIGHT 106 x 56 x 25.5mm/185g

8 Mega Pixels

PROS Fully featured, unique CCD format
CONS Noise can be an issue over ISO 100, expensive

SUMMARY **Full specifications with simple handling, nice design and good build**

WDC SCORE 85%
TESTED Nov 2005

£340 Estimated Street Price (£549 RRP) — Konica Minolta A200

CCD 8.0MP effective
LENS 28-200mm f/2.8 – f/3.5
SHUTTER SPEED 15 – 1/32000 sec
ISO Auto, 50, 100, 200, 400, 800
EXPOSURE MODES Auto, P,A,S,M,4 Sc
FLASH Built in/Hotshoe)
VIEWFINDER/MONITOR EVF/1.8-inch Vari-Angle LCD
OTHER CF Type I/II, 10fps, 40-frame buffer at 640x480
POWER NP-800 Li-ion battery pack
DIMENSIONS/WEIGHT 114x80x115mm/505g

8 Mega Pixels

PROS Excellent optics & metering, images, handling
CONS AF foibles, sensitive shutter release

SUMMARY **A lot of camera for the price, and easier to use than the A2**

WDC SCORE 88%
TESTED Apr 2005

£350 Estimated Street Price (£500 RRP) — Canon S80

CCD 8.0 MP effective, 8.3MP total
LENS 28-100mm
SHUTTER SPEED 15-1/2000th sec
ISO Auto, 50, 100, 200, 400
EXPOSURE MODES Auto, P,A,S,M, Sc, Mov
FLASH 4.2m(W) 2m (T)
VIEWFINDER/MONITOR OPT/ 2.5in, 115,000 pixels
OTHER SD
POWER Li-ion
DIMENSIONS/WEIGHT 104x57x39mm/290g

8 Mega Pixels

PROS Interface, images, features
CONS No Raw, price

SUMMARY **Great handling and picture quality, ideal for the advanced enthusiast**

WDC SCORE 90%
TESTED Jan 2006

£380 Estimated Street Price (£550 RRP) — Panasonic DMCFZ30

CCD 8MP effective, 8.3MP total
LENS 35–420mm, f/2.8-3.7
SHUTTER SPEED 60-1/2000sec
ISO 80-400
EXPOSURE MODES Auto, P, A, S, M, plus 14 Sc
FLASH GN 7 (auto) hotshoe
VIEWFINDER/MONITOR EVF/2in LCD 230,000 pixels
OTHER SD, PictBridge, USB 2.0, Mega OIS, RAW
POWER Li-ion
DIMENSIONS/WEIGHT 141 x 86 x 138mm/740g

8 Mega Pixels

PROS Features, handling, EVF, good images possible
CONS Noise at high ISO, camera shake, RAW conversion

SUMMARY **Good features and spec, however it suffers from noise at ISO 200**

WDC SCORE 85%
TESTED Nov 2005

£390 Estimated Street Price (£500 RRP) — Fujifilm S9500

CCD 9.2MP Total, 9MP effective
LENS 28-300mm f/2.8-4.9
SHUTTER SPEED 1/4-1/4000sec
ISO 80-1600
EXPOSURE MODES Auto, M, A, S, P + 5 Scene, Mov
FLASH Built-in/hotshoe
VIEWFINDER/MONITOR EVF /1.8in 235,000 pixel LCD
OTHER xD and CF I & II slots
POWER 4x AA
DIMENSIONS/WEIGHT 128 x 93 x 129mm/645g

9 Mega Pixels

PROS Low image noise, good features
CONS Some quirky handling, expensive

SUMMARY **Minor quirks aside, a good camera producing images with little noise**

WDC SCORE 86%
TESTED Dec 2005

£390 Estimated Street Price (£399 RRP) — Ricoh GR Digital

CCD Total 8.3MP, Effective 8.13MP
LENS 28mm f/2.4
SHUTTER SPEED 180-1/2000sec
ISO Auto, 64-1600
EXPOSURE MODES Auto, M, A, P, 2 scene
FLASH Built-in, Auto plus 5 modes, hotshoe
VIEWFINDER/MONITOR Hotshoe-based optical/ 2in LCD
OTHER 320x240 Video, SD
POWER Li-ion/ 2xAAA cells
DIMENSIONS/WEIGHT 107 x 58 x 25mm/170g

8 Mega Pixels

PROS Great spec, excellent lens, user-adaptable control
CONS Lack of sharpness in 100% JPEGs, some noise

SUMMARY **A unique camera, with a great lens, best results in RAW mode**

WDC SCORE 87%
TESTED Feb 2006

£400 Estimated Street Price (£450 RRP) — Kodak P880

CCD Total 8.1MP, Effective 8.0MP
LENS 24-140mm f/2.8-4.1
SHUTTER SPEED 16-1/4000sec
ISO Auto, 50-1600
EXPOSURE MODES M, A, S, P, 3 PIC + 8 scene
FLASH Built-in, Auto plus 3 modes
VIEWFINDER/MONITOR EVF/ 2inch 115,000 pixel LCD
OTHER 640x480 15fps Video, xD, 13MB internal
POWER Li-ion
DIMENSIONS/WEIGHT 88 x 60 x 36.5mm/150g

8 Mega Pixels

PROS Great spec, useful focal lengths, high resolution
CONS Handling, noise in flat tonal areas even at ISO 50

SUMMARY **Great specification and price point, producing rather ordinary images**

WDC SCORE 83%
TESTED Special 05

£400 Estimated Street Price (£399 RRP) — Kodak Easyshare1

CCD 4.23MP total, 4.0MP effective
LENS 36-108mm f2.8-4.8
SHUTTER SPEED 1/2 – 1/448th sec
ISO Auto, 80, 100, 200, 400
EXPOSURE MODES Auto, 16 scene modes
FLASH 0.6-3.2m (W) 0.6-2.3m (T)
VIEWFINDER/MONITOR None/ 3-inch LCD
OTHER SD/MMC, 256Mb internal, 640 x 480 movie clips
POWER Li-ion
DIMENSIONS/WEIGHT 103 x 63 x 26mm/225g

4 Mega Pixels

PROS Big LCD, touch screen, internal memory, WiFi
CONS Battery consumption, lack of manual control

SUMMARY **Innovative, great for sharing pictures, but pictures are only average**

WDC SCORE 82%
TESTED Dec 2005

£400 Estimated Street Price (£499 RRP) — Sanyo C5

CCD 5.3MP Total 5.1MP effective
LENS 38-190mm f/3.5-4.7
SHUTTER SPEED 4-1/2000sec
ISO Auto (50-200) plus ISO 400 and 800
EXPOSURE MODES Auto + 6 Scene
FLASH Built-in GN 8
VIEWFINDER/MONITOR 2in Vari-Angle LCD
OTHER 1Gb SD included, video image stabilising
POWER Li-ion
DIMENSIONS/WEIGHT 68 x 108 x 23mm/145g

5 Mega Pixels

PROS Excellent bright light performance
CONS Suspect low-light focusing and noise

SUMMARY **Good picture quality in bright sunlight, but struggles in low light**

WDC SCORE 80%
TESTED Aug 2005

£400 Estimated Street Price (£550 RRP) — Nikon D50

CCD 6.24MP/6.1MP effective
LENS Interchangeable
SHUTTER SPEED 30-1/4000sec, bulb
ISO 200-1600
EXPOSURE MODES Auto,P, A, S, M, Sc
FLASH GN 15m (ISO200), hotshoe
VIEWFINDER/MONITOR Opt/2in LCD
OTHER SD, 3 Colour space, Pict Bridge, USB 2.0
POWER Li-ion
DIMENSIONS/WEIGHT 133 x 102 x 76mm/540g

6 Mega Pixels

PROS Simple, image quality, design & build, price
CONS Lacks some features like PC socket

SUMMARY **Controls are stripped back, but it is easy to use and fast at a good price**

WDC SCORE 87%
TESTED Aug 2005

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THE WORD
On the street
Camera dealers' hot offers

digital DEPOT

Our current best selling products are the **Olympus E-Series SLR's**, with the **E-300 Body** at £349.00 and the famous E-1 Body £449.00. Both are also offered with lens options. The new **E500** is also selling well and we're offering a free **Olympus MF-1 Adapter**, enabling use of Olympus Zuiko 35mm lenses, with all E-Series cameras, while current stocks last.

PARK CAMERAS

Casio EX S500, in stock for only £194.99. **Epson P4000 80GB Photo Viewer,** in stock for only £429.99. If you buy a digital camera from Park Cameras, or mention What Digital Camera, you can buy either a **Canon CP500, HP Photosmart 335** OR **Sony DPP FP30** printer for only £49.99, showing HUGE savings!!

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The exciting range of **VisibleDust** is now available. VisibleDust is a Canadian Company which uses its knowledge of biochip technology to advance the science of removing dust from sensors on digital cameras. Full range in stock. All the product details and instructional videos are on our site **www.warehouseexpress.com**

digital camera company

The Digital Camera Company is now offering the **Nikon Coolpix P2** – a five-megapixel, wi-fi compact camera – at a specially reduced price of £169, including delivery. Visit **www.digital-cameras.com** to get one now!

£430 Estimated Street Price (£1000 RRP) — Canon Pro 1

CCD 8.0MP effective
LENS 28-200mm USM L
SHUTTER SPEED 1/5-1/4000sec
ISO 50-400
EXPOSURE MODES P, A, S, M, Sc, Mov
FLASH Popup & TTL hotshoe, GN 5m @ ISO100Wide
VIEWFINDER/MONITOR EVF / 2.0in
OTHER Wireless remote, CF, 2.5fps, RAW, PictBridge
POWER Li-ion
DIMENSIONS/WEIGHT 117.5x72x90.3mm/545g

8 Mega Pixels

PROS Generally good image and lens quality
CONS Zoom control, no live histogram
SUMMARY ***Uninspiring design aside, the Pro 1 can achieve good results***

WDC SCORE **83%** TESTED June 2004

£450 Estimated Street Price (£500 RRP) — Sony CD500

CCD 5.24MP
LENS 34–102mm
SHUTTER SPEED 8-1/1000sec
ISO 100,200,400
EXPOSURE MODES P, A, S, M, Sc, Mov
FLASH GN 5m@auto/wide
VIEWFINDER/MONITOR Optical/2.5in
OTHER 52mm filter thread, USB 2.0 transfer,CD
POWER Sony Info Lithium and charger inc
DIMENSIONS/WEIGHT 139x103x96mm/606g

5 Mega Pixels

PROS Cheap storage, fully featured, fast shutter
CONS Minor image quality concerns, slow playback
SUMMARY ***A joy to use. Cost of memory is a bonus. Everything most will need***

WDC SCORE **82%** TESTED Oct 2003

£450 Estimated Street Price (£600 RRP) — KonicaMinolta Dynax 5D

CCD 6.3MP, 6.1MP effective
LENS Minolta A mount
SHUTTER SPEED 30-1/4000sec & Bulb
ISO 100-3200
EXPOSURE MODES Auto, P, A, S, M, Sc
FLASH GN 15m (ISO200), hotshoe
VIEWFINDER/MONITOR Optical, 2.5in LCD
OTHER CF I/II, 3 Colour space, Pictbridge, USB2, AntiShake CCD
POWER Rechargeable Li-ion
DIMENSIONS/WEIGHT 130.5 x 92.5 x 66.5mm/590g

6 Mega Pixels

PROS Anti-shake, white balance, ISO range, size
CONS Issues with high-contrast scenes in scene modes
SUMMARY ***A technically advanced but surprisingly simple well-designed camera***

WDC SCORE **89%** TESTED Oct 2005

£450 Estimated Street Price (£650 RRP) — Nikon 8400

CCD 8MP effective
LENS 24-85mm
SHUTTER SPEED 8-1/3000sec
ISO 50-400
EXPOSURE MODES P,A,S,M, Sc, ±2EV, Mov
FLASH Built-in/hotshoe
VIEWFINDER/MONITOR EVF /1.8in LCD
OTHER CF, swivel LCD, 2.3fps over five frames, RAW, TIFF, JPEG
POWER Li-Ion
DIMENSIONS/WEIGHT 113.6 x 82.5 x 75mm/400g

8 Mega Pixels

PROS 24mm lens, functional, build quality
CONS Some fringing & noise, overly complicated menus
SUMMARY ***A marked improvement on some recent Nikon cameras, very nice***

WDC SCORE **89%** TESTED Jan 2005

£480 Estimated Street Price (£550 RRP) — Pentax *iST DL

CCD 6.31MP, 6.1MP effective
LENS Interchangeable
SHUTTER SPEED 30-1/4000sec, bulb
ISO 200-3200
EXPOSURE MODES P,A,S,M, Auto, 7 PICT modes
FLASH Pop-up and TTL hotshoe
VIEWFINDER/MONITOR TTL Optical via Penta Mirror/2.5in
OTHER SD storage, RAW, JPEG
POWER Four AA or 2 CRV-3
DIMENSIONS/WEIGHT 125 x 92.5 x 67mm/470g

6 Mega Pixels

PROS Simple to use, great results
CONS RAW processing software is limited
SUMMARY ***Impressive results, positive handling and good build quality***

WDC SCORE **89%** TESTED Sept 2005

£480 Estimated Street Price (£550 RRP) — Samsung Pro 815

CCD 8.0MP effective, 8.3MP total
LENS 28-420mm f/2.2-4.6
SHUTTER SPEED 15-1/4000th sec
ISO Auto, 50, 100, 200, 400
EXPOSURE MODES Auto, P, A, S, M, 2 Custom, 11 Scene
FLASH 0.7-6.0m (W), 1.5-30m (T)
VIEWFINDER/MONITOR EVF 235,000pixels/3.5in 235,000pxls
OTHER CF I/II, Adobe RGB, sRGB, USB2, PictBridge, 16:9 shooting
POWER Li-ion SLB-1974
DIMENSIONS/WEIGHT 135.5 x 87 x 78.6mm/870.5g

8 Mega Pixels

PROS LCD, versatile lens
CONS Noise levels, fringing, no optical image stabiliser
SUMMARY ***Great lens and advanced features, capable of producing good pics***

WDC SCORE **85%** TESTED Special 05

£520 Estimated Street Price (£600 RRP) — Olympus E-500

CMOS 8.89MP total, 8MP effective
LENS FourThirds mount
SHUTTER SPEED 60-1/4000sec & Bulb
ISO 100-400 boost up to 1600
EXPOSURE MODES P, A, S, M, 15 Scene modes
FLASH Pop-up GN13, hotshoe
VIEWFINDER/MONITOR OPT/ 2.5in
OTHER CF I/II, xD, USB2.0, sRGB and Adobe RGB
POWER Li-ion
DIMENSIONS/WEIGHT 129.5 x 94.5 x 66mm/435g

8 Mega Pixels

PROS Feature packed, price, image quality
CONS Fiddly button positions, no dedicated DOF button
SUMMARY ***Something for everyone, packs a lot into a small body for a good price***

WDC SCORE **89%** TESTED Special 05

£530 Estimated Street Price (£1100 RRP) — Sigma SD10

CCD 3.4MPx3 Foveon (10.2MP total)
LENS Sigma SA bayonet mount
SHUTTER SPEED 30-1/6000 sec & Bulb
ISO 100, 200, 400, 800, 1600
EXPOSURE MODES P, A, S, M
FLASH No
VIEWFINDER/MONITOR Optical TTL, 1.8in LCD
OTHER RAW recording only, CF
POWER 4xAA or 2xCR-V3
DIMENSIONS/WEIGHT 152 x 120 x 79mm/950g

3 Mega Pixels

PROS Image quality, price, lens range
CONS RAW only, software clunky, no PC socket
SUMMARY ***If you can handle the manual processing, it does the job for a good price***

WDC SCORE **83%** TESTED Jan 2004

£530 Estimated Street Price (£749 RRP) — Canon 350D

CMOS 8.3MP, 8MP effective
LENS Canon EF/EF-S mount
SHUTTER SPEED 30-1/4000sec & Bulb
ISO 100-1600
EXPOSURE MODES PASM, A-DEP, Auto, 5 Scene
FLASH Hotshoe, GN 13m (ISO 100)
VIEWFINDER/MONITOR Optical, 1.8" 115,000 pixel LCD
OTHER CF I/II, 9 custom functions, USB 2.0, RAW +JPEG
POWER Rechargable Li-ion
DIMENSIONS/WEIGHT 126.5 x 94.2 x 64mm/485g

8 Mega Pixels

PROS Features, fast, performance, image quality
CONS LCD , some button placements
SUMMARY ***Well designed, fast and produces great results, good for semi-pros***

WDC SCORE **90%** TESTED May 2005

£550 Estimated Street Price (£700 RRP) — Nikon 8800

CCD 8.3MP Total/8.0 MP Effective
LENS 35-350mm f/2.8-f/5 (10x zoom)
SHUTTER SPEED 8– 1/3000 sec & B
ISO Auto, 50, 100, 200, 400
EXPOSURE MODES Auto; P, A, S, M, Sc, Mov, ±2EV, Custom
FLASH Built in/Hotshoe
VIEWFINDER/MONITOR EVF, 1.8in Vari-Angle LCD
OTHER CF Type I/II, 2.3fps, PictBridge
POWER Li-ion
DIMENSIONS/WEIGHT 116 x 85 x 121 mm/680g

8 Mega Pixels

PROS Lens, compact, handling
CONS Image noise, limited sensitivity
SUMMARY ***Eminently usable and worthy model with good results***

WDC SCORE **86%** TESTED Apr 2005

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£560 Estimated Street Price (£700 RRP) — Sony R1

CCD 10.3MP eff (10.8MP total)
LENS Carl Zeiss T*24-120mm
SHUTTER SPEED 30-1/2000
ISO 160-3200
EXPOSURE MODES Auto, P, A, S, M, Scene, Mov
FLASH Hotshoe /Pop-up/GN18.5m
VIEWFINDER/MONITOR EVF, 2.0in
OTHER CF I/II. MS Pro, USB 2.0, sRGB, Adobe RGB, vivid RGB
POWER Li-ion
DIMENSIONS/WEIGHT 139 x 156 x 97mm/929g

10 Mega Pixels

PROS Excellent images, build and design
CONS LCD and EVF hard to see, slow burst, macro

WDC SCORE 88%

SUMMARY **Great value; the best bridge camera on the market today**

TESTED Jan 2006

£580 Estimated Street Price (£700 RRP) — Nikon D70 S

CMOS 6.24MP total, 6.1MP effective
LENS Nikon F mount/1.5x mag
SHUTTER SPEED 30-1/8000sec
ISO 200-1600
EXPOSURE MODES PASM +Auto, 6 Scene
FLASH Pop-up and TTL hotshoe
VIEWFINDER/MONITOR TTL OPT/ 2in
OTHER Custom functions, depth of field preview
POWER Li-ion
DIMENSIONS/WEIGHT 140 x 111 x 78mm/600g

6 Mega Pixels

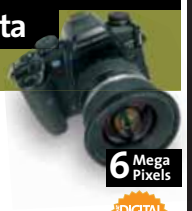
PROS Speed, handling, image quality, remote control
CONS Occasionally weak yellow and blues, no PC socket

WDC SCORE 90%

SUMMARY **Disappointing upgrade, but superb speed, features and images**

TESTED July 2005

£640 Estimated Street Price (£1150 RRP) — Konica Minolta Dynax 7D



CCD 6.1MP eff (6.3MP total)
LENS Minolta A-type bayonet
SHUTTER SPEED 30-1/4000 sec & Bulb
ISO 100-3200
EXPOSURE MODES P, A, S, M
FLASH PC socket/Hotshoe /Built-in
VIEWFINDER/MONITOR Optical TTL, 2.5in
OTHER CF, 3FPS, RAW, JPEG, USB 2.0
POWER Li-ion
DIMENSIONS/WEIGHT 150 x 106 x 77.5mm/760g

6 Mega Pixels

PROS Fully featured, build, good images, anti-shake
CONS Too many buttons, harsh noise reduction

WDC SCORE 88%

SUMMARY **An excellent first DSLR with great build quality and good results**

TESTED Feb 2005

£650 Estimated Street Price (£700 RRP) — Pentax *ist DS

CMOS 6.31MP, 6.1MP effective
LENS Interchangeable Pentax mount
SHUTTER SPEED 30-1/4000sec & Bulb
ISO 200-3200
EXPOSURE MODES PASM +Auto, 6 Scene
FLASH Pop-up and TTL hotshoe
VIEWFINDER/MONITOR OPT/ 2in
OTHER SD, 18 custom functions, depth of field preview
POWER 4xAA rechargeable or 2x CRV3 cells
DIMENSIONS/WEIGHT 125 x 92.5 x 66mm/505g

6 Mega Pixels

PROS Excellent image quality for pixel count
CONS Few to mention

WDC SCORE 88%

SUMMARY **Small but fully featured, the *ist DS gives great images for the price**

TESTED Mar 2005

£650 Estimated Street Price (£1500 RRP) — Olympus E1

CCD 5.5MP
LENS Interchangeable 4/3 mount
SHUTTER SPEED 60-1/4000sec &Bulb
ISO 100-3200
EXPOSURE MODES P (with program shifts), A, S, M
FLASH No
VIEWFINDER/MONITOR Optical, 1.8in TFT
OTHER RAW PC socket,RAW,CF
POWER Rechargeable Li-Ion (inc)
DIMENSIONS/WEIGHT 141x104x81mm, 660g

5 Mega Pixels

PROS Great image quality, easy to use, versatile
CONS Focusing can be slow, no built in flash

WDC SCORE 93%

SUMMARY **The clean images more than make up for the fact that this is only 5MP**

TESTED Dec 2003

£750 Estimated Street Price (£1270 RRP) — Canon 20D

CMOS 8.2 MP Eff/ 8.5 Total
LENS Canon EOS EF, EF-S
SHUTTER SPEED 30 – 1/8,000sec
ISO 100-3200
EXPOSURE MODES Auto, P,A,S,M, Scenes
FLASH GN 12 @ISO 100
VIEWFINDER/MONITOR OPT/ 1.8in
OTHER CF I/II
POWER Li-ion
DIMENSIONS/WEIGHT 44 x 106 x 72 mm/770g

8 Mega Pixels

PROS Good image quality, good spec, versatile
CONS Depth of field button awkward, clunky software

WDC SCORE 91%

SUMMARY **Simply the best DSLR for the price on the market at the time of testing**

TESTED Dec 2004

£900 Estimated Street Price (£1000 RRP) — Panasonic LC1

CCD 4.92MP (eff)
LENS 28-90mm
SHUTTER SPEED 1/8-1/4000 sec
ISO 100,200,400
EXPOSURE MODES P, A, S, M
FLASH GN 4m @auto/wide
VIEWFINDER/MONITOR EVF, 2.5in
OTHER SD, RAW, USB 2.0, manual focus
POWER Li-ion
DIMENSIONS/WEIGHT 82x135x103mm/630g

5 Mega Pixels

PROS Handling, LCD, flash, image quality
CONS Limiting ISO, EVF

WDC SCORE 90%

SUMMARY **Less bucks than the Leica Digilux 2 for essentially the same camera**

TESTED June 2004

£1200 Estimated Street Price (£1600 RRP) — Fujifilm S3 Pro

CCD 6.17 'S', 6.17 'R' MP, 12MP output
LENS Nikon F mount
SHUTTER SPEED 30-1/4000sec & Bulb
ISO 100-1600
EXPOSURE MODES P, A, S, M
FLASH PC socket, Hotshoe, Built-in
VIEWFINDER/MONITOR OPT, 2in
OTHER CF, xD, 2.5fps, RAW, JPEG, USB2.0, IEEE 1394
POWER 4x AA NiMH batteries, optional AC adaptor
DIMENSIONS/WEIGHT 47.8 x 135.3 x 78.5mm, 815g

6 Mega Pixels

PROS Image quality, ease of use, sensor
CONS Software clunky, slow drive, small buffer

WDC SCORE 85%

SUMMARY **It may be a slow operator but image quality is superb**

TESTED Mar 2005

£1230 Estimated Street Price (£1300 RRP) — Leica Digilux 2

CCD 4.92MP (eff)
LENS 28-90mm
SHUTTER SPEED 1/8-1/4000sec
ISO 100,200,300
EXPOSURE MODES P, A, S, M
FLASH GN 4m @Auto/wide
VIEWFINDER/MONITOR EVF, 2.5in
OTHER SD, RAW, USB 2.0, Manual focus
POWER Li-Ion
DIMENSIONS/WEIGHT 82x135x103mm, 630g

5 Mega Pixels

PROS Excellent image quality, handling, design
CONS Expensive, low ISO range, EVF may be unpopular

WDC SCORE 89%

SUMMARY **A great piece of kit, though I can't help feeling it is overpriced**

TESTED May 2004

£1300 Estimated Street Price (£1299 RRP) — Nikon D200

CCD 10.92 total/10.2MP effective
LENS Interchangeable Nikon AF
SHUTTER SPEED 30-1/8000sec
ISO 100-1600 + 1 stop boost
EXPOSURE MODES P, A, S, M
FLASH Built in/Hotshoe
VIEWFINDER/MONITOR Reflex/2.5in
OTHER CF I/II, Jpeg, Tiff, Nef, 5fps
POWER Li-Ion
DIMENSIONS/WEIGHT 147 x 113 x 74mm/830g

10 Mega Pixels

PROS Design, speed, handling, RAW files
CONS LCD brightness, JPEGS often need processing

WDC SCORE 90%

SUMMARY **Very capable, offers lots of potential, geared to RAW rather than JPEG**

TESTED Feb 2006

£1900 Estimated Street Price (£2500 RRP) — Canon EOS 5D

CMOS 13.3MP/12.8MP effective
LENS Interchangeable
SHUTTER SPEED 30-1/8000sec & B
ISO 100-1600
EXPOSURE MODES P, A, S, M
FLASH PC socket, hotshoe
VIEWFINDER/MONITOR OPT/ 2.5in
OTHER CF I/II, M, USB 2.0, sRGB and Adobe colour space
POWER Lithium-ion
DIMENSIONS/WEIGHT 152 x 113 x 75mm/810g

13 Mega Pixels

PROS Well built, good features, speed of use, images
CONS Some fiddly controls, very faint edge fringing

WDC SCORE 91%

SUMMARY **Superb camera producing big images, for semi-pros and enthusiasts**

TESTED Dec 2005

£2000 Estimated Street Price (£2000 RRP) — Epson RD1

CCD 6MP effective
LENS Interchangeable EM mount
SHUTTER SPEED 1-1/2000sec & B
ISO 200-1600
EXPOSURE MODES Manual, Aprture Priority AE
FLASH Hotshoe/ PC (X-sync)
VIEWFINDER/MONITOR Real size optical/ 2.0" LCD
OTHER SD, optical rangefinder, JPEG, RAW
POWER Li-Ion
DIMENSIONS/WEIGHT 88.5x142x39.5mm/590g

6 Mega Pixels

PROS Build, design, innovative features, RAW plug-in
CONS Vignetting, no PC connection

WDC SCORE 85%

SUMMARY **Quirky and fun, the world's first digital rangefinder has some image issues**

TESTED Feb 2005

£2100 Estimated Street Price (£2500 RRP) — Nikon D2Hs

CCD 4MP effective JFET
LENS Nikon fit
SHUTTER SPEED 30-1/8000sec & B
ISO 200-1600
EXPOSURE MODES P, A, S, M, ±5EV
FLASH Hotshoe
VIEWFINDER/MONITOR Real size optical/ 2.5" LCD
OTHER CF, 9fps, RAW, TIFF, JPEG, USB 2.0
POWER Li-Ion
DIMENSIONS/WEIGHT 158 x 150 x 86 mm/1150g

4 Mega Pixels

PROS Handling, image quality, system support, speed
CONS 4MP may not be enough

WDC SCORE 91%

SUMMARY **Fast, fun and furious, however it only has a 4MP CCD**

TESTED Oct 2005

£2850 Estimated Street Price (£3500RRP) — Nikon D2X

CMOS 12MP effective
LENS MOUNT Interchangeable Nikon AF
SHUTTER SPEED 30-1/8000sec & Bulb
ISO 100-800
EXPOSURE MODES P, A, S, M, ±5EV
FLASH Hotshoe/ PC (X-sync)
VIEWFINDER/MONITOR Optical/ 2.5" LCD
OTHER CFI/II, JPEG, RAW, TIFF, 5fps over 21 in Jpeg mode
POWER Li-ion EN-EL4
DIMENSIONS/WEIGHT 157 x 149.5 x 85.5mm/1070g

12 Mega Pixels

PROS Great design, image quality, speed, features
CONS Single card slot, some faint fringing, software

WDC SCORE 95%

SUMMARY **Superb handling and packed with features, little to criticise**

TESTED May 2005

£5000 Estimated Street Price (£6000RRP) — Canon Eos 1DS MkII

CMOS 16.7MP effective Full frame
LENS MOUNT Interchangeable EF mount
SHUTTER SPEED 30-1/8000sec & Bulb
ISO 100-1600
EXPOSURE MODES P, A, S, M, ±3EV
FLASH Hotshoe/ PC (X-sync)
VIEWFINDER/MONITOR Real size optical/ 2.0" LCD
OTHER SD, CFI&II, JPEG, RAW, JPEG+RAW
POWER Ni-MH pack
DIMENSIONS/WEIGHT 156 x 158 x 80mm/1215g

16 Mega Pixels

PROS Superb image quality, camera body design
CONS None really, but a larger LCD would be nice

WDC SCORE 96%

SUMMARY **Quite simply, as good as it gets. Canon has another scorcher**

TESTED Apr 2005

YYePG Proudly Presents, Thx For Support!

The TOP lenses

Whether wide or tele, here is our pick of lenses

Wideangle zooms

£569 Street Price — Sigma 12-24mm

Name: Sigma EX 12-24mm f/4.5-5.6 DG HSM
Max Aperture: 4.5-5.6
Min Aperture: 22
Mount: Sigma, KM, Nikon, Pentax, Canon
Dimensions/Weight: 87x102.5mm/600g
Other: Digital full frame, rear filter
SUMMARY: *A remarkable lens for its quality and focal length*

WDC SCORE 90% June SUPP 2005

£289 Street Price — Canon 20-35mm

Name: Canon EF 20-35mm f/3.5-4.5 USM
Max Aperture: 3.5-4.5
Min Aperture: 32
Mount: Canon
Dimensions/Weight 83.5X68.9mm/340g
Other: USM, non digital
SUMMARY: *As an analogue lens this is a remarkable performer*

WDC SCORE 89% June SUPP 2005

D70 Kit Lens — Nikon 18-70mm

Name: Nikon AF-S 18-70mm f/3.5-4.5 G DX ED
Max Aperture: 3.5-4.5
Min Aperture: 32
Mount: Nikon
Dimensions/Weight 73x75mm/420g
Other: DX design for Nikon DX sensors
SUMMARY: *Well made digitally dedicated lens with great performance*

WDC SCORE 87% Jun SUPP 2005

£329 Street Price — Tamron 17-35mm

Name: Tamron SP 1F Di(IF) 17-35 f/2.8-4
Max Aperture 2.8-4
Min Aperture 22
Mount Canon, KM, Nikon, Pentax
Dimensions/Weight 83.2x86.5mm/430g
Other: APS Digital design, 77mm filter
SUMMARY: *Very good, solid performer and well made too*

WDC SCORE 87% Jun SUPP 2005

£449 Street Price — Konica Minolta 17-35mm

Name: Konica Minolta AF 17-35mm f/2.8-4 D
Max Aperture 2.8-4
Min Aperture 22-32
Mount KM AF
Dimensions/Weight 83 x 88.5mm/430g
Other: Non digital, 77mm filter
SUMMARY: *A non-digital lens that performs better from the middle of the focal range*

WDC SCORE 84% Jun SUPP 2005

£199 Street Price — Pentax 18-55mm

Name: Pentax DA 18-55MM f/3.5-5.6 AL
Max Aperture 3.5-5.6
Min Aperture 22
Mount Pentax KAF
Dimensions/Weight 83.5x69mm/420g
Other: Non digital,52mm filter
SUMMARY: *A capable lens with a good price but some vignetting and edge sharpness problems*

WDC SCORE 84% Jun SUPP 2005

£100 Street Price — Sigma 18-50mm

Name: Sigma 18-50mm f3.5-5.6 DC
Max Aperture 3.5-5.6
Min Aperture 22
Mount Sigma, Nikon, Pentax, Canon, Olympus
Dimensions/Weight 74.1x84.1x88.5mm/430g
Other: APS Digital design,58mm filter
SUMMARY: *A budget digital lens with average performance*

WDC SCORE 81% Jun SUPP 2005

Standard zooms

£449 Street Price — Olympus 14-54mm

Name: Olympus Digital 14-54mm f2.8-3.5
Max Aperture 2.8-3.5
Min Aperture 22
Mount Olympus 4/3
Dimensions/Weight 73.5x87.5mm/435g
Other: Digital design, 58mm filter
SUMMARY: *Specifically designed for the 4/3 sensor, the lens ticks all the right boxes and is well made*

WDC SCORE 92% Jun SUPP 2005

£339 Street Price — Canon 28-135mm

Name: Canon EF 28-135mm f/3.5-5.6 IS USM
Max Aperture 3.5-5.6
Min Aperture 32
Mount Canon
Dimensions/Weight 78.4x96.8mm/540g
Other: Non digital, Image Stabilised72mm filter
SUMMARY: *Tough and durable, this non-digital lens doesn't disappoint*

WDC SCORE 90% Jun SUPP 2005

£369 Street Price — KonicaMinolta 28-75mm

Name: Konica Minolta 28-75mm f/2.8 D
Max Aperture 2.8
Min Aperture 32
Mount KM AF
Dimensions/Weight 73x94mm/510g
Other: Non digital,67mm filter
SUMMARY: *A non-digital lens but still a good optic with a constant f/2.8 maximum aperture*

WDC SCORE 88% Jun SUPP 2005

£269 Street Price — Tamron 28-75mm

Name: Tamron SP 28-75mm XR Di LD (IF) f/2.8 macro
Max Aperture 2.8
Min Aperture 22
Mount Nikon, Canon, KM, Pentax
Dimensions/Weight 73x92mm/510g
Other: Non digital,73mm filter
SUMMARY: *Digitally integrated macro lens and standard zoom with consistent results*

WDC SCORE 88% Jun SUPP 2005

£339 Street Price — Sigma 24-60mm

Name: Sigma EX 24-60mm f/2.8 DG Max Aperture 2.8
Min Aperture 22
Mount Nikon, Canon, Pentax, KM, Sigma
Dimensions/Weight 83.6x87.2mm/550g
Other: Full frame digital,77mm filter
SUMMARY: *Designed for full frame sensors, but can be used with smaller APS. Good constant max aperture and reasonable images*

WDC SCORE 86% Jun SUPP 2005

£300 Street Price — Nikon 24-85mm

Name: Nikon AF-S 24-85mm f/3.5-4.5 G ED –IF
Max Aperture 3.5-4.5
Min Aperture 32
Mount Nikon
Dimensions/Weight 73x71mm/400g
Other: Non digital,67mm filter
SUMMARY: *For a non-digital lens it performs reasonably well but lacks definition in low-contrast conditions*

WDC SCORE 84% Jun SUPP 2005

£159 Street Price — Pentax 28-80mm

Name: Pentax FAJ 28-80MM f/3.5-5.6 AL
Max Aperture 3.5-5.6
Min Aperture 38
Mount Pentax KAF
Dimensions/Weight 63x67mm/180g
Other: Non digital,58mm filter
SUMMARY: *Pentax claims the lens works equally well with film or digital, and for the size and price is a credible performer*

WDC SCORE 84% Jun SUPP 2005

Telephoto zooms

£1549 Street Price — Nikon 80-200mm

Name: Nikon AF-S 80-200mm f/2.8
Max Aperture 2.8
Min Aperture 32
Mount Nikon
Dimensions/Weight 88x207mm/1580g
Other: Non digital,77mm filter
SUMMARY: *A top of the range lens bristling with quality. It's not cheap but if you want the best it's worth the price.*

WDC SCORE 93% Jun SUPP 2005

£799 Street Price — Sigma 70-200mm

Name: Sigma APO 70-200mm f/2.8 EX HSM
Max Aperture: 2.8
Min Aperture: 32
Mount Sigma, Canon, Nikon, Pentax, KM
Dimensions/Weight 86.2x184mm/1270g
Other: Non digital, 77mm filter
SUMMARY: *Although it's not specifically digital, the performance is outstanding. If you can stretch to the price, an absolute must have.*

WDC SCORE 92% Jun SUPP 2005

£699 Street Price — Olympus 50-200mm

Name: Olympus Digital ED 50-200 f/2.8-3.5
Max Aperture 2.8-3.5
Min Aperture 22
Mount Olympus 4/3
Dimensions/Weight 87x157mm/1070g
Other: Digital optimised,67mm filter
SUMMARY: *A very good example of digital integration and improvement*

WDC SCORE 91% Jun SUPP 2005

£139 Street Price — Minolta 75-300mm

Name: Minolta AF 75-300mm f/4.5-5.6 AP D
Max Aperture 4.5-5.6
Min Aperture 38
Mount KM AF
Dimensions/Weight 71x122mm/460g
Other: Non digital, 55mm filter
SUMMARY: *An analogue lens but not a bad performer. Some problems in shadow areas and fringing though*

WDC SCORE 83% Jun SUPP 2005

£199 Street Price — Pentax 75-300mm

Name: Pentax FA-J 75-300mm f/4.5-5.6 AL
Max Aperture: 4.5-5.6
Min Aperture: 38
Mount: Pentax KAF
Dimensions/Weight 69x116mm/385g
Other: Non digital, 58mm filter
SUMMARY: *A prime example of why digital lenses should be used; very poor performance on digital cameras*

WDC SCORE 80% Jun SUPP 2005

£129 Street Price — Canon 80-200mm

Name: Canon EF 80-200mm f/4.5-5.6 II
Max Aperture 4.5-5.6
Min Aperture 29
Mount Canon
Dimensions/Weight 69x78.5mm/250g
Other: Non digital, 77mm filter
SUMMARY: *Canon's budget zoom is slow with fringing frequently occurring*

WDC SCORE 79% Jun SUPP 2005

£179 Street Price — Nikon 70-300mm

Name: Nikon AF 70-300mm f4.5-5.6 G
Max Aperture 4.5-5.6
Min Aperture 38
Mount Nikon
Dimensions/Weight 74x116.5mm/425g
Other: Non digital, 62mm filter
SUMMARY: *Nikon's budget lens lets the side down. Slow, noisy and average images*

WDC SCORE 74% Jun SUPP 2005

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The TOP flash & scanners

Our pick of flashguns and film & flatbed scanners

Flashguns
illumination

£295 Street Price — Nikon Speedlight SB-800
GN 56m@105mm@ISO 100
Features: Bounce/180degree twist/24-105mm coverage/Wireless/FP mode
Compatibility: Nikon
***SUMMARY** Small but powerful flash*
WDC SCORE 93% DEC 2005

£300 Street Price — Metz 54 MZ-4i
GN 54m@105mm@ISO 100
Features: Bounce/180degree twist/24-105mm coverage/multiflash/FP mode
Compatibility: Olympus/Canon/KonMin/Nikon/Pentax
***SUMMARY** Big, powerful and sophisticated*
WDC SCORE 92% DEC 2005

£350 Street Price — Canon Speedlite 580EX
GN 58m@105mm@ISO 100
Features: Bounce/180degree twist/24-105mm coverage/Wireless/FP mode
Compatibility: Canon
***SUMMARY** 105mm coverage GN58*
WDC SCORE 91% DEC 2005

£230 Street Price — Nikon Speedlight SB-600
GN 40m@85mm@ISO 100
Features: Bounce/180degree twist/28-85mm coverage/Wireless CLS/FP
Compatibility: Nikon
***SUMMARY** Affordable and adaptable unit*
WDC SCORE 90% NOV 2005

£200 Street Price — Canon Speedlite 430EXZ
GN 43m@105mm@ISO 100
Features: Bounce/180degree twist/24-105mm coverage/wireless EX/FP mode
Compatibility: Canon
***SUMMARY** Good features & performance*
WDC SCORE 90% NOV 2005

£330 Street Price — Konica Minolta P-Flash 5600 HS (D)
GN 56m@85mm@ISO 100
Features: Bounce/180degree twist/24-85mm coverage/wireless/ FP mode
Compatibility: Sigma/Canon/KonMin/Nikon/Pentax
***SUMMARY** Powerful, flexible and capable*
WDC SCORE 89% DEC 2005

£200 Street Price — Sigma EF-500 DG Super
GN 50m@105mm@ISO 100
Features: Bounce/180degree twist/28-105mm coverage/ wireless
Compatibility: Sigma/Canon/KonMin/Nikon
***SUMMARY** Superlative budget choice*
WDC SCORE 89% DEC 2005

£350 Street Price — Olympus FL50
GN 50m@85mm@ISO 100
Features: Bounce/180degree twist/24-85mm coverage/FP mode
Compatibility: Olympus
***SUMMARY** Bit pricey but well worth it*
WDC SCORE 87% DEC 2005

£170 Street Price — Olympus FL-36
GN 36m@85mm@ISO 100
Features: Bounce/180degree twist/24-85mm coverage/FP mode
Compatibility: Olympus 4/3
***SUMMARY** Great entree to off-camera flash work*
WDC SCORE 86% NOV 2005

£120 Street Price — Sigma EF-500 DG ST
GN 50m@105mm@ISO 100
Features: Bounce/180degree twist/28-105mm coverage
Compatibility: Sigma/Canon/KonMin/Nikon/Pentax
***SUMMARY** Keen price, lacks some features*
WDC SCORE 86% NOV 2005

Flatbed
scanner

£179 Street Price — Canon 8400F
RESOLUTION 3200x6400ppi
TRANSPARENCY UNIT Yes
FEATURES Multi-photo scan, USB 2.0, FARE scratch removal
***SUMMARY** Very fast and producing good-quality scans*
WDC SCORE 91% APRIL 2005

£350 Street Price — Epson 4990
RESOLUTION 4800x9600 ppi
TRANSPARENCY UNIT Yes
FEATURES Holders for film up to 5x4, Silver Fast AE, PS Elements 2, USB 2, Digital ICE
***SUMMARY** Good results and verstatility, but not the cheapest on the block*
WDC SCORE 90% MAY 2005

£350 Street Price — Epson 4870
TYPE & RESOLUTION 4800x9600ppi
TRANSPARENCY UNIT Yes
FEATURES Full-width TPU, 24 film frames, 8 slides capacity, roll film, 5x4in, Digital ICE
***SUMMARY** Highest spec consumer scanner yet*
WDC SCORE 90% AUG 2004

£139 Street Price — Canon LIDE 80
TYPE & RESOLUTION 2400x4800ppi
TRANSPARENCY UNIT Yes
FEATURES Single-frame 35mm film scanning, CIS, USB2.0
***SUMMARY** Ultra-slim, fast and great results – WDC's Scanner of the Year 2003*
WDC SCORE 90% AWARDS ISSUE 2003

£129 Street Price — Epson 2580
TYPE & RESOLUTION Flatbed, 2400x4800ppi
TRANSPARENCY UNIT Yes
FEATURES USB 2.0, colour restoration & dust removal
***SUMMARY** Well-specified model producing great results for a low price*
WDC SCORE 89% JAN 2005

£129 Street Price — Canon 8000F
TYPE & RESOLUTION 2400x4600ppi
TRANSPARENCY UNIT Yes
FEATURES Scans 12 35mm film frames, FARE dust and scratch removal, USB 2.0
***SUMMARY** Good all-rounder, no roll film support*
WDC SCORE 88% MAR 2003

£200 Street Price — HP 5530
TYPE & RESOLUTION 2400x4800ppi
TRANSPARENCY UNIT Yes
FEATURES Automatic postcard print stack and feeder
***SUMMARY** 6x4in print feeder – unique to HP*
WDC SCORE 87% AUGUST 2004

£339 Street Price — Canon 9950F
TYPE & RESOLUTION Flatbed A4
TRANSPARENCY UNIT Yes
FEATURES Holders up to 5x4, PS Elements 2, USB 2, FARE
***SUMMARY** Good image and build quality, but FARE is less effective than Digital ICE*
WDC SCORE 87% MAY 2005

£116 Street Price — HP 4670
TYPE & RESOLUTION 2400x2400ppi
TRANSPARENCY UNIT Yes
FEATURES Vertical or flat operation, see-through design
***SUMMARY** Beautifully designed, but average scan quality and speed*
WDC SCORE 86% APRIL 2005

£200 Street Price — Epson 4180
TYPE & RESOLUTION 4800dpi x Sub 9600dpi
TRANSPARENCY UNIT Yes
FEATURES Alternate 6 lines colour MatrixCCD
***SUMMARY** Versatile unit producing sharp scans, but a little expensive*
WDC SCORE 86% APRIL 2005

Film
scanner

£600 Street Price — Minolta 5400
FILM SIZE & RESOLUTION 35mm / 5400ppi
FEATURES USB 2.0, Digital ICE4 dust and scratch removal included
***SUMMARY** Incredibly high resolution*
WDC SCORE 91% SEPT 2004

£300 Street Price — Minolta Scan Dual IV
TYPE 35mm/APS Film scanner
FEATURES USB 2.0, 3200PPI resolution
***SUMMARY** Price, speed and quality make it good for a medium number of scans*
WDC SCORE 90% AUG 2005

£549 Street Price — Epson F-3200
FILM SIZE & RESOLUTION Up to 5x4, 3200dpi/ 6400dpi with micro step
FEATURES USB 2, FireWire, 6X4 print scanning function
***SUMMARY** Great for multi format*
WDC SCORE 90% JUNE 2005

£800 Street Price — Microtek 4000TF
RESOLUTION 4000ppi
FILM SIZE 35mm
FEATURES USB, Firewire
***SUMMARY** SilverFast Ai Pro 6 software bundled*
WDC SCORE 90% OCT 2004

£2500 Street Price — Nikon LS9000
FILM SIZE & RESOLUTION 35mm and 6 x 9cm roll film/ 4000ppi
FEATURES Digital ICE4/ROC, Firewire
***SUMMARY** Multi-format film scanner*
WDC SCORE 89% AUGUST 2004

£2276 Street Price — Minolta Pro
FILM SIZE & RESOLUTION 35mm, 120/220 roll film up to 6 x 9cm/4800ppi
FEATURES Ultra SCSI, Firewire, Digital ICE3 dust and scratch removal
***SUMMARY** Capable of scanning roll film*
WDC SCORE 88% JULY 2004

£520 Street Price — Nikon Coolscan LS50
FILM SIZE & RESOLUTION 35mm / 4000ppi
FEATURES USB 2.0, Digital ICE4 dust and scratch removal
***SUMMARY** High resolution, fast and easy to use. Also known as the Coolscan V*
WDC SCORE 76% APRIL 2003

£1099 Street Price — Nikon LS5000
FILM SIZE & RESOLUTION 35mm/4000ppi
FEATURES 48-bit, 16-bit a/d, Digital ICE4 dust and scratch removal, USB 2.0
***SUMMARY** Very fast – 20 seconds per frame*

£400 Street Price — Microtek 3600
FILM SIZE & RESOLUTION 35mm/1800ppi
FEATURES USB, 36-bit
***SUMMARY** Simple manual feed film scanner for the budget-conscious*

£449 Street Price — Canon FS4000US
FILM SIZE & RESOLUTION 35mm, APS/4000dpi
FEATURES APS adapter included, FARE dust and scratch removal, SCSI and USB, accepts strips and slide mounts
***SUMMARY** Competitively priced. Includes APS option*

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The TOP printers

Buying a printer?
These are our picks

6"x4" printer

£100 Street Price — Epson PictureMate 100

TYPE & RESOLUTION 6x4in Inkjet
FEATURES USB 2.0, 1.5in LCD, optional Bluetooth and battery pack, CF, SD, xD, MS Pro, MS
SUMMARY *Good print quality, convenient, expensive for lots of pics but great for a few prints*
WDC SCORE 89% DEC 2005

£179 Street Price — Epson PictureMate 500

TYPE & RESOLUTION 6x4in Inkjet/320 x 240dpi
FEATURES USB 2.0, optional Bluetooth and battery pack, CF, SD, xD, MS Pro, SM
SUMMARY *One of the best, easiest and fast units. Versatile unit producing pleasing results*
WDC SCORE 88% SEP 2005

£150 Street Price — Epson PictureMate

TYPE & RESOLUTION 6x4in Inkjet/Up to 5760 x 1440dpi
FEATURES Pictbridge compatible, direct printing from memory cards and Bluetooth option with adaptor
SUMMARY *Good colours & sharpness, this compact option is cheap to run, but slow*
WDC SCORE 85% MAR 2005

£150 Street Price — Kodak PrinterDock

TYPE & RESOLUTION 6x4in dye-sub/ not disclosed
FEATURES Pictbridge compatible, will recharge a Kodak digital camera
SUMMARY *Print quality is good, although not competitive at around 50p a print*
WDC SCORE 85% MAR 2005

£150 Street Price — Samsung SPP2040

TYPE & RESOLUTION 6x4in dye-sub
FEATURES USB 2.0, CF I/II, SM, SD, MMC, MMS, xD, 2in LCD monitor
SUMMARY *Attractive and easy to use though a bit expensive. Good for the average home user*
WDC SCORE 84% DEC 2005

£150 Street Price — Canon CP330

TYPE & RESOLUTION 6x4in dye-sub/300dpi
FEATURES Lithium-ion battery, Pictbridge compatible, range of paper sizes, including sticker prints
SUMMARY *Produces good-quality prints at a reasonable price. Portable, thanks to battery*
WDC SCORE 83% MAR 2005

£170 Street Price — Canon DS700

TYPE & RESOLUTION 6 x 4 inch Inkjet/ up to 4800 x 1200dpi
FEATURES Card slots, Pictbridge compatible, includes infrared remote and uses a TV as a display monitor
SUMMARY *Low-profile device that is easy to use with a TV. Print quality is on the warm side*
WDC SCORE 82% MAR 2005

£90 Street Price — Lexmark P315

TYPE & RESOLUTION 4800x1200dpi
FEATURES Pictbridge, card slots for all current media cards, Jpeg only
SUMMARY *Not the fastest or best, but simple, inexpensive and serviceable*
WDC SCORE 83% AUG 2005

A4 Size printer

£200 Street Price — Canon iP6000D

TYPE & RESOLUTION A4 Inkjet/1200 x 4800 dpi
FEATURES Card slots, Pictbridge-compatible, dual paper trays, CDR/DVD printing, infrared wireless port
SUMMARY *Refined and versatile unit producing good quality prints*
WDC SCORE 90% FEB 2005

£400 Street Price — Kodak Pro 1400

TYPE & RESOLUTION Thermal dye sub, 301dpi
FEATURES USB 2.0, 8x12, 8x10, A4
SUMMARY *Expensive prints. Easy to use, producing good results with high protection and print life*
WDC SCORE 89% NOV 2005

£159 Street Price — Canon iP5200

TYPE & RESOLUTION Inkjet, 9600 x 2400dpi
FEATURES Wireless option, five inks, PictBridge
SUMMARY *Big, purposeful, very fast and very refined*
WDC SCORE 88% FEB 2006

£300 Street Price — Epson R800

TYPE & RESOLUTION A4 Inkjet/Up to 5760x1440dpi
FEATURES 8 dye-based inks, eight tanks Extended gamut pigment photo inks
SUMMARY *Pleasing print quality and solid build, although it isn't Pictbridge compatible*
WDC SCORE 88% MAR SUPP 2005

£330 Street Price — Canon iP8500

TYPE & RESOLUTION A4 Inkjet/4800 x 2400dpi
FEATURES Pictbridge support, dual paper trays, integral duplex unit, CDR/DVD printing, USB 2.0
SUMMARY *A fast device with excellent colour range and sharpness, however it isn't cheap*
WDC SCORE 87% MAR SUPP 2005

£100 Street Price — Canon iP4200

TYPE & RESOLUTION A4 Inkjet/ 9600x400dpi
FEATURES Five inks, Pictbridge compatible, CD/DVD printing
SUMMARY *A good choice if printing from cards isn't required*
WDC SCORE 88% FEB 2006

£100 Street Price — Lexmark P915

TYPE & RESOLUTION A4 Inkjet/ 1200 x 4800dpi
FEATURES Long lasting Evercolor ink cartridge, Pictbridge compatible, Memory card slots
SUMMARY *Great value, good fade-resistant photo prints, though could be faster*
WDC SCORE 85% FEB 2005

£100 Street Price — Epson R240

TYPE & RESOLUTION A4 Inkjet/ 5760x1440dpi
FEATURES Four inks, PictBridge, built-in LCD, memory card slots
SUMMARY *Another neat package from Epson at an attractive price*
WDC SCORE 87% FEB 2006

£170 Street Price — HP 8150

TYPE & RESOLUTION A4 Inkjet/1200 x 4800dpi
FEATURES Memory card slots, Pictbridge compatible, optional Bluetooth and 10 x 15cm double sided prints
SUMMARY *Range of features, however borderless printing is unsatisfactory*
WDC SCORE 84% FEB 2005

£250 Street Price — HP 8450

TYPE & RESOLUTION A4 inkjet/4800 x 1200dpi
FEATURES Pictbridge compatible, Memory card slots, double- sided photo print adaptor
SUMMARY *Relatively good value and easy to use, however it is relatively slow and large*
WDC SCORE 84% MAR SUPP 2005

A3 Size printer

£500 Street Price — Epson R2400

TYPE & RESOLUTION A3+ Inkjet, 5760x1400 dpi
FEATURES USB 2.0, Firewire, borderless printing possible, roll printing
SUMMARY *Excellent print quality, good performance and attractive design*
WDC SCORE 90% OCT 2005

£400 Street Price — Epson R1800

TYPE & RESOLUTION A3+ Inkjet 5760x1440 dpi
FEATURES Epson Ultra Chrome Hi-Gloss inks, PictBridge
SUMMARY *Good performance at reasonable price, neutral gloss prints, matt prints dark*
WDC SCORE 89% OCT 2005

£330 Street Price — HP Photosmart 8750

TYPE & RESOLUTION Inkjet, 4800x1200dpi
FEATURES 9 HP Vivera inks inc HP 344 Tri-Colour, four card slots, USB 2.0, PictBridge
SUMMARY *Operation is quiet and the price was good, although matt prints are too light*
WDC SCORE 88% OCT 2005

£550 Street Price — Canon i9950

TYPE & RESOLUTION A3+ Inkjet/ 4800x2400dpi
FEATURES 8 Chroma Plus inks,eight tanks, USB 2.0, Firewire (Mac only), PictBridge
SUMMARY *Very fast with good detail*
WDC SCORE 87% OCT 2005

£350 Street Price — Epson 1290S

TYPE & RESOLUTION A3+ Inkjet/ 2880 x 720dpi
FEATURES Epson Quick Dry 6 colour inks, panoramic photo formats
SUMMARY *Good tonal range, prints can look a little soft thanks to the low resolution*
WDC SCORE 79% OCT 2003

Multi Function
all-in-one printer,scanner &copier

£159 Street Price — Epson CX6400

PRINTER A4 Inkjet/ 5760dpi optimised
SCANNER/OTHER 1200x2400/copier
INKS Epson Durabrite pigment inks
SUMMARY *A no-frills unit offering good value and good all round performance*
WDC SCORE 81% SEPT 2004

£299 Street Price — Canon MP730

PRINTER A4 Inkjet/4800x1200dpi
SCANNER/OTHER 1200x2400ppi/copier/fax
INKS 3 colours and black
SUMMARY *Impressive scanning but prints are disappointing. Well specified and good value, though*
WDC SCORE 80% SEPT 2004

£149 Street Price — Canon MP370

PRINTER A4 Inkjet 4800x1200dpi
SCANNER/OTHER 1200x2400ppi/copier/ PictBridge
INKS 3 colours and black
SUMMARY *A great looker and competitively priced but falls short in use. It has got PictBridge, though*
WDC SCORE 78% SEPT 2004

£200 Street Price — Canon MP390

PRINTER A4 Inkjet/ 4800x1200dpi
SCANNER/OTHER 1200x2400ppi CIS A4 scanner, copier,fax
INKS 4 inks (black pigment, colour dyes) 2 tanks
SUMMARY *With card and camera support this offers photo features along with the office functions*
WDC SCORE 77% JUNE 2004

£130 Street Price — HP PSC1350

PRINTER A4 Inkjet/4800x1200dpi
SCANNER/OTHER 600x2400ppi/copier
INKS 3 colour plus black, optional photo cartidge
SUMMARY *It's a bit loud for the home environment but the scanner is quick with good density*
WDC SCORE 73% SEPT 2004

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Portable Hard drives
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£350 Street Price — **Epson** P400

DESCRIPTION 40GB Multimedia Viewer
PLATFORMS Windows/Mac
FEATURES 3.8in LCD, MP3, JPEG, RAW, TIFF, AAC, MPEG 4
SUMMARY ***The great screen and compatibility with Epson printers makes this a serious bit of kit***
WDC SCORE **92%** FEB 2006

£179 Street Price — **Addonics** MFR CD Burner

DESCRIPTION CD burner/ DVDS player
PLATFORMS Windows
FEATURES Portable USB 2.0 CD burner, DVD playback
SUMMARY ***If only it had 5.1 Dolby sound this little portable player could replace your domestic DVD player***
WDC SCORE **92%** AUG 2004

£100 Street Price — **Kodak** Easyshare Picture Viewer

FEATURES Portable image viewer
FEATURES 256MB hard drive, 2.5in LCD,
SUMMARY ***Simple to use, good price although the hard drive has a limited capactiy***
WDC SCORE **91%** OCT 2005

£299 Street Price — **Apacer** Disc Steno CP-200

FEATURES Li-ion powered Portable CD burner with 24x read, 24x write, 10x re-write, USB 2.0. Quite large.
SUPPORTS CF Type I/II, SD, MMC, MS, SM
SUMMARY ***Back up to CDs on the road while the improved interface provides greater piece of mind***
WDC SCORE **91%** JUL 2004

£400 Street Price — **Jobo** Giga Vue

DESCRIPTION Picture Viewer
PLATFORMS Windows, Mac
Features 40/60GB, USB 2.0, RAW support, 320 x 480 pixel screen
SUMMARY ***A touch sensitive screen and RAW support are among the top features of this cool device***
WDC SCORE **87%** APR 2005

£315 Street Price — **Jobo** Giga One

DESCRIPTION Multimedia Viewer
PLATFORMS Windows/Media
Features 20GB, 2in screen
SUMMARY ***Simple, effective and reasonably priced player that just works***
WDC SCORE **84%** FEB 2006

£350 Street Price — **Apple** iPod Photo

DESCRIPTION 40/60GB Multimedia player
PLATFORMS Windows/Mac
FEATURES AAC, MP3, WAY, JPEG,AIFF, GIF, BMP, PNG,
SUMMARY ***Limited functions, with reliance on computer. Good music player, better functionality with iPod connector***
WDC SCORE **84%** MAR 2005

£400 Street Price — **Nikon** Coolwalker

DESCRIPTION Photo player
PLATFORMS Windows/Mac
FEATURES CF slot, USB 2, 2.5in screen, JPEG, TIFF, NEF
SUMMARY ***Understandably Nikoncentric, but easy to use and quick to use and learn***
WDC SCORE **83%** JULY 2005

£300 Street Price — **Innoplus** Phototainer

FEATURES JPEG viewer, MP3 and MJPEG video player with 3.5in colour screen. CF I&II only, adaptors for other cards extra. **CAPACITY** 30GB
SUMMARY ***Very similar to the Smartdisk Flashtrax Multi Media Viewer***
WDC SCORE **80%** APR 2005

£258 Street Price — **Tatung** Elio Photo Jukebox

DESCRIPTION MultiMedia player
PLATFORMS Windows/Mac
FEATURES 20GB, 3.5in LCD, JPEG, TIFF, MP3. SD, USB 2.0,
SUMMARY ***Small enough for your pocket but better suited for MP3s than photos***
WDC SCORE **80%** APR 2005

Editing
software

€124 Street Price — **DxO** Optios Pro 3

DESCRIPTION Digital correction software and RAW processor
PLATFORM Windows/Mac
DOWNLOADABLE TRIAL www.dxo.com
SUMMARY ***Works very well, is easy to use and good value***
WDC SCORE **92%** Dec 2005

£522 Street Price — **Adobe** Photoshop CS2

DESCRIPTION Image-editing suite
PLATFORMS Mac OS X/Windows 2000/XP
DOWNLOADABLE TRIAL www.adobe.com
SUMMARY ***The biggest and best version yet, with even more photographic tools***
WDC SCORE **91%** JULY 2005

£60 Street Price — **Ulead** PhotoImpact 10

DESCRIPTION Image Editing Suite
PLATFORMS Windows 98SE, 2000, Me or XP
DOWNLOADABLE TRIAL www.ulead.com
SUMMARY ***If you're looking for a cheaper rival to Photoshop, it could be what you need***
WDC SCORE **90%** FEB 2005

£69 Street Price — **Adobe** Photoshop Elements 4.0

DESCRIPTION Image-editing suite
PLATFORMS Windows
DOWNLOADABLE TRIAL www.adobe.co.uk
SUMMARY ***Great new features and all the good bits of Photoshop without the hefty cost***
WDC SCORE **88%** NOV 2005

£99 Street Price — **Corel** Paint Shop Pro X

DESCRIPTION Image-editing suite
PLATFORMS Windows
DOWNLOADABLE TRIAL www.corel.co.uk
SUMMARY ***Lots of useful features that will improve and enhance your photos with a few keystrokes***
WDC SCORE **87%** NOV 2005

Organising
software

£59 Street Price — **Apple** iPhoto

DESCRIPTION Digital Photo Management
PLATFORMS Mac OS X
DOWNLOADABLE TRIAL part of iLife 05
SUMMARY ***The best update yet to Apple's default browser, with great slideshow facilities***
WDC SCORE **89%** JULY 2005

£120 Street Price — **iView** Media Pro 3.0

DESCRIPTION Digital Asset Management
PLATFORMS Mac OS X/ Windows 2000/XP
DOWNLOADABLE TRIAL www.iview-multimedia.com
SUMMARY ***Catalogues a wide variety of styles quickly and effectively***
WDC SCORE **90%** JUNE 2004

£130 Street Price — **Extensis** Portfolio
DESCRIPTION Digital Asset Management
PLATFORMS Mac OS X/ Windows XP
DOWNLOADABLE TRIAL www.extensis.com
SUMMARY ***Powerful, fast and professional DAM system but complicated for home use***
WDC SCORE **85%** FEB 2005

£88 Street Price — **Corel** Paint Shop Photo Album

DESCRIPTION Catalogue
PLATFORMS Windows 98-XP
DOWNLOADABLE TRIAL www.corel.com
SUMMARY ***Versatile and easy to use with a very friendly price, but limited to PC only***
WDC SCORE **88%** JAN 2005

FREE Street Price — **Picasa**

DESCRIPTION Organising software
PLATFORMS Windows
DOWNLOADABLE TRIAL http://picasa.google.com
SUMMARY ***While the tools are not advanced, this is great for the home user***
WDC SCORE **89%** DEC 2005

Plug-ins
software

£55 Street Price — **Pixel Genius** Photokit Sharpener
DESCRIPTION Image sharpening
PLATFORMS Windows / Mac
DOWNLOADABLE TRIAL www.pixelgenius.com
SUMMARY ***Image sharpening workflow tool, from capture to output***
WDC SCORE **91%** MAY 2004

£55 Street Price — **Pixel Genius** Photokit Colour
DESCRIPTION Colour tools and effects
PLATFORMS Windows 98 and up, Mac OS 9.1
DOWNLOADABLE TRIAL www.pixelgenius.com
SUMMARY ***Time-saving software capable of a wide variety of excellent results***
WDC SCORE **90%** MAY 2005

£40 Street Price — **Iridius** PS Actions

DESCRIPTION Adobe Photoshop Actions
PLATFORMS Windows 2000/XP, Mac X
DOWNLOADABLE TRIAL www.adobe.co.uk
SUMMARY ***For the busy photographer, the Iridus action set is a fantastic, time-saving life saver***
WDC SCORE **91%** NOV 2004

£99 Street Price — **Real Viz** Stitcher Express

DESCRIPTION Panorama creator
PLATFORMS Windows 2000, SP2, XP, Mac OSX, 10.2
DOWNLOADABLE TRIAL www.realviz.com
SUMMARY ***Simple interface and powerful stitching at a reasonable price***
WDC SCORE **88%** OCT 2005

£90 Street Price — **Genuine** Fractals 4.0

DESCRIPTION Superb fractal-powered enlargement plug-in
PLATFORMS Windows
DOWNLOADABLE TRIAL www.dcpsystems.co.uk
SUMMARY ***Good results for anyone who wants to make large prints from their digital photographs***
WDC SCORE **88%** SEP 2005

FREE Street Price — **Pixmantec** Raw Shooter Essentials

DESCRIPTION Raw image processor
PLATFORMS Windows/Mac
DOWNLOADABLE TRIAL www.lizardtech.com
SUMMARY ***Powerful features, elegant and smart interface, missing some advanced tools***
WDC SCORE **88%** OCT 2005

£140 Street Price — **Extensis** Photoframe 2.5

DESCRIPTION Collection of edge effects
PLATFORMS Windows / Mac
DOWNLOADABLE TRIAL www.extensis.co.uk
SUMMARY ***Combine and customise any of the 2000+ natural and digital frames or create your own***

£140 Street Price — **Extensis** Pixel Smart Scale

DESCRIPTION Tool for rescaling images up to 1600%
PLATFORMS Windows / Mac
DOWNLOADABLE TRIAL www.extensis.co.uk
SUMMARY ***Enlarge images beyond their natural limits, with no loss of colour or quality***

£140 Street Price — **Extensis** Mask Pro

DESCRIPTION Professional cut outs around complex shapes
PLATFORMS Windows, Mac
DOWNLOADABLE TRIAL www.extensis.co.uk
SUMMARY ***Complex masks, selections, clipping paths made easy. Perfect edges every time***

£100 Street Price — **Nik** Sharpner Pro

DESCRIPTION Pro image sharpening tool
PLATFORMS Windows/Mac
DOWNLOADABLE TRIAL www.nikmultimedia.com
SUMMARY ***Precise, controllable sharpening using a choice of criteria. Top-draw plug-in***

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So Natural
by James Lett

Details: Fujifilm FinePix S5500

'This is an unposed candid shot of my sister-in-law's niece,' says James. 'I was trying out the black & white function of my digital camera.'

James is 30 and has been interested in photography for four years.

For a bigger view of this and other readers' pictures visit the web gallery.

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Don't leave home *without it*

By: Frank Marvuglio

'My plan, upon reaching the summit, was to take a break, hydrate, eat a power bar then get down to some serious shooting. But of course I couldn't resist taking a few shots. I was sure I'd just shot some of my best stuff. Perfect day, perfect location, perfect light, just about perfect everything. Not so.'

Read Frank's full story online – and if you've a digital photography-related story to share, send it to us and you could win a 1GB Sandisk media card.

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Expert opinion...

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Amateur Photographer
8 October 2005
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TrustedReviews.com
November 2005
"I'm planning to sell my SLR and get one of these instead....Fujifilm has produced what is unquestionably the best fixed-lens camera currently available."

Digital Photographer
Issue 39 (December 2005)
"The highly acclaimed sensor is built on Fujifilm's reputation for photographic film. Images are detailed, and colour rendition is very realistic. The lack of noise is a strong point."

British Journal of Photography
9 November 2005
"The camera is obviously the product of much thought... most of all, on the basis of my review, it produces excellent prints. Definitely recommended." (review by H.J.P Arnold)

Digital Camera Magazine
December 2005
"If you want a competent all-in-one camera that has the features and build quality to last you for years, choose the S9500."

Digital Camera Shopper
December 2005
"Using the S9500 Zoom to take photos is a positive joy... there's definitely a film-like quality to the S9500's images that takes you back to the days of 35mm."

What Digital Camera?
December 2005
"The built-in lens is a sharp performer with a 35mm equivalent focal length of 28-300mm. There's a lot to like about the Fujifilm FinePix S9500, not least the overall feel of the camera. ... the lack of noise in images is stunning."

FinePix S9500 zoom

Visit this camera at:
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